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"The injustice of the popular estimate of Swift is so glaring that it is surely high time for truth to be heard. That estimate, simply stated, resolves itself into this: that he was a gloomy and ferocious misanthrope, with a heart of stone and a tongue of poison; that, if not

exactly a libertine, he revelled in impurity and filth; that he was an apostate in politics, a sceptic in religion, and a tyrant in private life; that he wrought the ruin of two women who passionately loved him, and that he paid the penalty for his inhumanity and selfishness by an old age of unutterable misery.....The popular picture of Swift has not even the merit of being a caricature—it is in truth a mere reckless daub."

To those whose opinion of Swift is founded upon Thackeray's well-known lecture, which Mr. Collins almost too mildly stigmatizes as shallow, flashy, and unjust, such a caution may be necessary. But it was "high time for the truth to be heard" some years ago, when Mr. Forster, Mr. Leslie Stephen, and Mr. Craik were writing their biographies, and those who have not taken the trouble to correct their views by the study of any of these three writers will hardly receive "the truth" from Mr. Churton Collins. And, after all, does his estimate of Swift differ so very widely from the "reckless daub" he reproduces in such vivid colours? The daub makes Swift "a gloomy and ferocious misanthrope," with "a tongue of poison," "revelling in impurity and filth." Mr. Collins says of some of Swift's later poems:—

"In them his misanthropy, his hatred of individuals, his rage, his pessimism, flamed out unrestrained.....Nothing so purely diabolical had ever before emanated from man. There are passages in the satirists of antiquity which are—in mere indecency, perhaps—as shameless and brutal.....But the later satire of Swift stands alone. It is the very alcohol of hatred and contempt. Its intensity is the intensity of monomania, whether its object be an individual, a sect, or mankind.....To provoke the hostility of Swift was, in truth, like rousing the energies of a skunk and a polecat. It was to engage in a contest the issue of which was certain—to be compelled to beat an ignominious retreat, cruelly lacerated, and half suffocated with filth."

Compared with this "truth," the popular "daub" seems almost flattering. "A sceptic in religion" according to the popular estimate, Swift was merely professionally orthodox according to Mr. Collins:—

"It is, of course, impossible to say, but it is very doubtful whether Swift's own opinions inclined certainly towards belief in the promises of Christianity, or even in a future state. The balance of probability is decidedly adverse to the first supposition, and wavers very uncertainly in favour of the second.....Episcopal Protestant Christianity supplies as a coercive moral agency what no system of morality apart from it is able to supply; it must, therefore, be retained, and if it is not retained with all its dogmas it ceases to be Christianity. This is his note throughout in apology as in exegesis. Without unction, without fervour, without sentiment, he leaves us with the impression that he neither sought nor found in the Gospel which he accepted and delivered so faithfully anything that illuminated or anything that cheered."

The "daub" paints him "a tyrant in private life." Mr. Collins says: "No man was probably ever so much feared. For neither age, rank, nor sex afforded any protection from his bitter and often filthy railery"; "To indemnify himself for the want of fortune and title by seizing every pretext for slighting and mortifying their more favoured possessors was to him a source of the most exquisite pleasure";

"Men little accustomed to anything but the most deferential respect submitted meekly to all the caprices of his insolent temper." The "tyrant" of the "daub" is surely a gentle despot compared with Mr. Collins's Swift. In short, "the truth" of the latest judge is in most respects an emphatic and accentuated confirmation of the popular estimate which he characterizes as worse than a caricature.

Not, however, in all respects. Mr. Collins effectually disposes of the common charge of political apostasy which has been brought against Swift, and in no biography has the point been so clearly made that the great pamphleteer of the Tories was all his life a moderate Whig, who separated from his party almost solely on the Church question. It has, of course, been proved before, but never put so prominently forward. The "heart of stone" of the popular estimate, again, is wholly and emphatically denied. Swift's dependence upon sympathy, his own kindness and generosity to mere acquaintances and even opponents, his boundless charity towards the poor of Dublin, are rightly insisted on as proofs of benevolence, while his loyalty to friends, notably to Oxford after his fall, is sure evidence that his heart was in the right place. "The most savage of misanthropes was in practice the most indefatigable of philanthropists." And as a Churchman, too, whatever his private views upon dogma, Swift was, as Mr. Collins very ably shows, a great example to his cloth. It is claimed for him that he did more than any one else to raise the position of the clergyman, to rouse him to a higher sense of duty and self-respect, and to inspire him with *esprit de corps*. Whether the singular contrast between the degrading tone of some of his writings and the elevated principles he inculcated upon his brother clergy did not mar his influence may be questioned; but that he was a strict and staunch Churchman, zealous and jealous for his order, is beyond a doubt, and Mr. Collins has done justice to this phase of his character.

It is saying a great deal too much to attribute to the popular estimate of Swift the belief that "he wrought the ruin of two women who passionately loved him." "Ruin" in this connexion has but one meaning, and no one, we fancy, ever seriously accused Swift of that particular crime. But if this over-emphatic phrase is softened, and it is maintained that he made two women unhappy, the popular estimate is perhaps fairly stated. There is no doubt that to a large class of readers this is the one interesting aspect of Swift's biography. Many such will turn away from Mr. Collins's remarkably vigorous and intelligent account of Swift's political work in London, or the rousing of the national spirit in Ireland, to devour with avidity a fresh contribution to the literature which has gathered round Stella and Vanessa. On this, as on most subjects, Mr. Collins holds decided views. He maintains that the relation with both women was pure friendship, and defends Swift's conduct to Vanessa in everything save in his not breaking off all intercourse the moment he discovered her love:—

"The truth is that he recognized no essential distinction between the affection which exists

between man and man, and the affection which exists between man and woman. He knew, indeed, that in the latter case it frequently becomes complicated with passion, but such a complication he regarded as purely accidental. It was a mere excrescence, which, without the nutrition of sympathetic folly, would wither up and perish. It was a fault of the heart, which the head would and should correct. Hence he saw no necessity for breaking off a friendship which he valued. Hence the indifference, the easy jocularly, with which, after the first emotion of surprise was over, he persistently treated the poor girl's rhapsodies. Time passed on, and before he could discover his error it was too late to repair it."

Stella had settled down into a quiet friendship, and nothing more, and why should not Vanessa be a sensible girl and do likewise? We confess that this explanation does not satisfy us. If Swift was incapable of passion, let us say so and have done with it; but the theory is open to the objection that he had once offered marriage to Miss Waring. The natural man brought into intimate contact with two beautiful women who adore him does recognize a distinction between the affection of man for man and the affection of man for woman, and is very likely to find the latter "complicated by passion"; and it is difficult to believe in a philosophical theory strong enough to alter this natural course of things. Nor does the correspondence with Vanessa lessen our scepticism. Mr. Collins does not mention the view that Swift's unhesitating conviction that he was doomed to madness might have acted as a restraint upon marriage, though there is something to be said for it in the case of a conscientious and honourable man.

Beyond the platonic friendship, however, Mr. Collins admits nothing. Of course, he totally rejects the legend of the ride to Marlay Abbey and the "awful look" which ended the Dean's relations with poor Vanessa. There is no satisfactory evidence for the latter's inquiring letter to Stella or for the rest of this fable. The friendship between Swift and Vanessa seems to have turned sour, but how or why is not known. Considering the extreme awkwardness of the proximity of both ladies to the deanery of St. Patrick's, such a termination to the intimacy with one of them was inevitable. Mr. Collins thinks that if the marriage with Stella really took place, Swift's conduct to Vanessa would have been unpardonable. We confess we do not see it. His chief intimacy with Miss Vanhomrigh was during his life in London, before 1714, and his marriage was said to have taken place in 1716. His later relations with Vanessa were mainly defensive; he certainly did his best to shake her kindly off. But, however this may be, Mr. Collins will have nothing to do with the marriage. In this he follows the reasoning of Monck Mason, whose "conscientiousness" impresses him as much as his "dishonesty" struck Mr. Craik. The whole argument was very thoroughly thrashed out by (we believe) Mr. John Paget in *Blackwood's Magazine* for May, 1876, and Mr. Collins, who does not mention the article, has added little or nothing to it; and, it must be added, he does not quote his authorities correctly. Mr. Collins makes a good point, however, in the fact that Stella

styles herself "spinster" in her will, and people do not usually lie on the approach of death. He might have also adduced the evidence of two indentures published in *Notes and Queries*, October 15th, 1892, both of which are posterior to 1716, the date of the supposed marriage, and in which Mrs. Johnson is again styled "spinster." Another piece of evidence is furnished by Swift's birthday poems to Stella, which are hardly such as a man addresses to his wife. Indeed, if the marriage theory is to be believed, we must also hold that a singularly sincere and truthful man, and a woman apparently no less truthful, acted a complicated and deliberate lie for a series of years for no intelligible object whatever. It is better to agree with Mr. Collins and to set the marriage down to the natural, but unfounded inference of people who were puzzled by the Dean's intimacy with Esther Johnson. By the way, Mr. Collins follows good precedents in calling her Esther, but he should have known that she was baptized by the name of Hester. He is also wrong, like most of Swift's biographers, as to her age. Stella was born in March, 1680 O.S., i.e., 1681 N.S., and in the summer of 1689, instead of being, as Mr. Collins states, "in her seventh year," was really in her ninth.

Mr. Collins's literary criticisms of Swift's writings are always interesting and often original. We are glad to find him disagreeing with Mr. Craik on the subject of the Pindarics, of which he says emphatically that

"anything worse would be inconceivable.....If, for example, there is anything more insufferable than the 'Ode to Archbishop Sancroft,' it is the 'Ode to Sir William Temple'; and should the reader be inclined to wonder whether anything worse than the 'Ode to Sir William Temple' could possibly exist, he has only to turn to the 'Ode on the Athenian Society.'"

Yet Mr. Craik has included this wretched stuff with eulogy in the first volume of his 'Selections.' Mr. Collins shows a clear critical appreciation, again, when he describes the 'Conduct of the Allies' and the 'Public Spirit of the Whigs' as "Demosthenean in diction": indeed, his criticisms of Swift's political treatises are perhaps the best that have been written. Thus, of the *Examiner* he says:—

"In Swift's hands the *Examiner* rose to an importance without precedent in journalism. It became a voice of power in every town and in every hamlet throughout England. It was an appeal made, not to the political cliques of the metropolis, but to the whole kingdom, and to the whole kingdom it spoke. In a few months Swift had attained his purpose. He had turned the tide against the Whigs, he had made Harley popular, he had rendered the policy of the Ministry practicable. No one who will take the trouble to glance at Swift's contributions to the *Examiner* will be surprised at their effect. They are masterpieces of polemical skill. Every sentence, every word, comes home. Their logic, adapted to the meanest capacity, smites like a hammer. Their statements, often a tissue of mere sophistry and assumption, appear so plausible that it is difficult even for the cool historian to avoid being carried away by them."

Mr. Collins insists more than once on the sophistry and misrepresentation of these political tracts. It is possible to make too much of this journalistic vice. Swift was

probably carried away by his own argument, like many another special pleader; but we doubt whether he consciously misled his readers. There is, however, no getting over the fact that, as in the 'Character of the Earl of Wharton,' he allowed his personal antipathy to add venom to his party polemics. It is a pity that the ephemeral character of pamphlets addressed to particular circumstances of the time has deprived Swift's political treatises of the lasting popularity which they deserve. Those we possess, it is curious to reflect, have been somewhat fortuitously preserved and identified, since all are anonymous; and, as Mr. Collins points out, there are certainly many lampoons and broadsides in the British Museum which ought properly to find a place among Swift's works. It is just as well, perhaps, that they have not been dug out. As it is, his voluminous writings need weeding rather than enlarging, and we have already a surfeit of scurrilous literature from his pen, which is apt to obscure the marvellous ability of his greater works.

Of these masterpieces it is needless to say that Mr. Collins furnishes an excellent account. He pushes, indeed, the view of Swift's misanthropy to a point which would astonish the upholder of the "popular estimate." He considers that 'Gulliver' was written, as its author said, purely and simply to vex the world, and he holds that in the Yahoos, Swift intended to depict, not mankind at its worst, but humanity in general. 'Gulliver' "had no moral, no social, no philosophical purpose. It was the mere ebullition of cynicism and misanthropy—a savage *jeu d'esprit*." Hazlitt would have had something to say to this criticism, and surely the picture of the Houyhnhnms is deliberately intended as an ideal contrast to that of the Yahoos—though ideals were not much in Swift's line.

What we miss in Mr. Churton Collins's book is any delineation of Swift apart from his work: Swift in London among his Lady Betties and smart people, Swift of the 'Journal to Stella,' Swift mending the hedges at Laracor, Swift over his modest half-pint of "mergoose" at a picnic with Stella and Dingley, Swift at Quilea with Sheridan and his shrewish wife and the impossible maidservant. All this is as if it had never been, so far as Mr. Collins's picture goes. He paints us the Dean in his study, the pamphleteer at his desk, the statesman at Harley's Saturday meetings; he does not show us the man in his lighter mood, when no one could talk better nonsense or write more absolute drivel. Of course, Mr. Collins has chosen the important aspect of the character, the really serious expression; but the trivialities of a great man's life are of value in realizing his nature, and without them we cannot fully understand the unique personality which so deeply and so variously impressed all his contemporaries.

Japan as We Saw It. By M. Bickersteth.

With a Preface by the Bishop of Exeter.

Illustrated. (Sampson Low & Co.)

IN 1891 Miss Bickersteth accompanied her father, the Bishop of Exeter, on a two months' visit to Japan, where her brother is

the Church of England bishop. There she saw all that has been seen and described so often, and describes it all over again. The glories of Fuji, the queer English of the Ginza shops, that incomparable draught animal the *kurumaya* (*vulgo* rickshaw man), the great two-sworded *samurai* of old Japan, scarcely three decades removed from our time—they were only an inch or two over five feet in height, but looked fairly fierce in their clattering armour behind the grotesque iron masks which defended their faces—the æsthetic quality of Japanese female apparel, and generally the sweetness and light of the “myriad-minded” Japanese are once more held up to our admiration almost in the very language in which a whole century of globe-trotting book-makers have held them up before. Japanese music, however, Miss Bickersteth could not endure, and the following sensible opinion is worth quoting: “Japanese art seems to commit suicide when it attempts to imitate anything foreign, not only in architecture, but also in dress or china and.... in furniture.” Like the minutes of a former meeting, we may take most of this as read, and see if Miss Bickersteth has anything fresh to tell us. And leaving out the common form portions of the book, quite enough remains to justify its publication. In the first place an interesting if somewhat rose-coloured account is given of the mission work of the Church of England in Japan, in which, as is well known, the Bishop of Exeter takes a special interest. There were in 1891 thirty-six English clergymen and about the same number of lay helpers, male and female; nine American clergymen, assisted by twenty-four lay workers; and nineteen Japanese priests and deacons, aided by some hundred and fifty native catechists and students. Probably the different shades of Anglican opinion are more or less represented, but in Tokyo (where the Church of England counts some six hundred members) the prevalent ritual is of an extreme High Church character, and Miss Bickersteth was able to attend matins, sexts, intercessions, and complines as regularly as in the late Mr. Freeman’s favourite city itself. Perhaps the most hopeful aspect of the mission—which aims principally at leavening the higher classes of “heathens” and “unbelievers” with the spirit of Christianity—lies in the fact that in some of the best schools Christian instruction is permitted if given out of school hours. At the Ladies’ Institute, “a school for high-class girls,” for instance, such is the case. Indeed, the statutes, originally drawn up by Count Ito himself, declared that the committee “would prefer a Christian mistress to an Agnostic one.” A similar toleration is practised at the Keio-gijiku College—we can scarcely recommend the author’s advice to pronounce the name Kay-o-ghee-gee-koo—founded and conducted by the famous Mr. Fukuzawa, who pushes eclecticism to an extreme, favouring Christianity one day that Japan may gain the goodwill of the West, and being all for Buddhism the next because more easily reconcilable with evolution and development. Mr. Fukuzawa, who is editor of the *Jiji Shimpō*, the *Times* of Japan, is a very clever man, and Prof. Chamberlain calls him “the intellectual father of half the young men who now fill

the middle and lower posts in the Government.” But far wiser men, it may be here said, than Mr. Fukuzawa are beginning to understand that the true course for Japan to pursue is to allow herself to develop in a natural manner upon the lines laid down by race, tradition, and history, rather than rest satisfied with a patchwork system made up of shreds plagiarized from all the various creeds, codes, and politics of the West. What the religious future of Japan will be it is hard to guess; every form of belief, including Islamism, offers its doctrines for her acceptance.

The episcopal party were at Osaka at the time of the great earthquake of October, 1891, and the Bishop and Mrs. Bickersteth had a narrow escape, for the room in which they were sleeping was completely wrecked. Earthquakes have always been rare at Osaka, and this, perhaps, was one reason why several foreign-built factories had been erected there, one of which tumbled to pieces during the earthquake, killing thirty of its employes and wounding many others. It was, however, at and around Gifu and Ogaki that the most violent shocks were experienced, attended with great loss of life and destruction of property. A most interesting account of the earthquake in this region is given, taken from the *Hiogo News*, whose special correspondents travelled all over the worst earthquake districts; and two of the best illustrations in the book forcibly render the havoc that may be wrought by the most awful of natural phenomena.

A Sketch of the Life of Georgiana, Lady De Ros, with some Reminiscences of her Family and Friends, including the Duke of Wellington. By her Daughter, the Hon. Mrs. J. R. Swinton. (Murray.)

THE recollections of a lady moving in the best society, whose life extended over ninety-six years, are likely to be interesting. But Lady De Ros was more than a lady who attained an unusual age and mixed in the best society. Circumstances made her well acquainted with some of the greatest men of an eventful age, notably the Duke of Wellington. Indeed, throughout her long life she associated with prominent actors in history. Born in 1795, she did not die till the end of 1891, and had known nineteen Prime Ministers. The first on the list was Mr. Pitt, “whom she recollected coming to dine with her parents in Harley Street, when she and the other children were sent for to see the great man.” The last on the list of Prime Ministers whom she knew was Lord Salisbury, her recollections of whom “dated from his early youth, when his mother, one of her greatest friends, used to prophesy that ‘Bobby would some day be a very clever man.’”

Of Pitt she relates that the Duke of Wellington told her that Pitt

“was remarkable for never answering any letter, and generally for writing as seldom and as little as possible. Lord Grenville, on the other hand, was extremely punctual in answering letters, and a good correspondent. After some great political event, Lord Grenville wrote a detailed account of it to Lord Wellesley at Calcutta, with many private details known only in the Cabinet, prefacing his letter with the observation that, knowing Mr. Pitt’s bad practice of not writing, he thought it proper to let

Lord Wellesley fully into the transaction. As ill luck would have it, the ship which was conveying this letter was captured in the Channel by a French privateer, and the letter-bag falling into the hands of the French Government, Lord Grenville’s letter was immediately published in the *Moniteur*, which fact soon coming to Mr. Pitt’s knowledge, he dryly observed that ‘he hoped Lord Grenville would not be in a hurry to call his practice of not writing letters so very bad a one.’ The Duke, talking of Mr. Pitt (December 17th, 1839) at Strathfieldsaye, said that the fault of his character was being too sanguine, that he conceived a project and then imagined it was done, and did not enter enough into the details.”

The most interesting parts of the book are, of course, those which treat of Waterloo, and some passages throw light on certain of the questions reopened by Mr. Ropes in his recently published ‘Campaign of Waterloo.’ Lady De Ros says, “On the afternoon of the 15th Lord Hill called upon us, when we were all sitting in the garden, and disclaimed any knowledge of a move.” A few hours later, when dancing at her mother’s ball, she saw the Duke, who had arrived rather late, enter the room, and “at once went up to him to ask about the rumours. He said very gravely, ‘Yes, they are true; we are off to-morrow.’” The Duke, notwithstanding, remained for supper, sitting next Lady De Ros. “In the course of the evening the Duke asked my father for a map of the country, and went into his study.....to look at it. He put his finger on Waterloo, saying the battle would be fought there.”

A few years ago there appeared ‘Letters of the Duke of Wellington and Miss J., 1834–51.’ In reviewing them in the *Athenæum* we expressed an opinion that they were apocryphal. It is satisfactory to find that Lady De Ros, the lifelong intimate friend of the great Duke, was of the same opinion. In a letter to a friend she thus expresses herself:—

“In reply to your questions about Miss J., I can only say that I never heard of her until the publication appeared. I think it possible that the first few notes are authentic, as the Duke was very particular in answering letters, but I cannot believe more than that. The present Duke has not found any trace of correspondence with Miss J. My opinion is that she wrote the letters herself.”

We could go on for a long time making extracts relating alike to the Duke and other noteworthy persons, but as much of the contents of this little book has already appeared in *Murray’s Magazine*, it is most likely familiar to many of our readers, and we content ourselves with giving the Duke’s opinion of the manners of “the finest gentleman in Europe”:—

“Nothing could be more dignified and well bred than the manners of Charles X. of France. When he was in England as *Monsieur* I had opportunities of seeing him in the company of George IV.; and with all the acknowledged pretension of the latter to fine manners the contrast between them was striking. Charles X. was everything most gentlemanlike and refined, while the other, from his flourish and display, might have passed for his valet.”

The Poetical Works of Percy Bysshe Shelley.
Edited, with a Memoir, by H. Buxton
Forman. 5 vols. "The Aldine Edition."
(Bell & Sons.)

(Second Notice.)

EVEN the fortunate possessors of Mr. Forman's library edition of 1882 cannot afford to neglect the "Aldine," which has received the benefit of revision in the light not only of criticism from within and without, but also of some part of the new material which had accumulated during the ten years.

One manifest improvement has been effected by placing 'Queen Mab' at the beginning instead of at the end of the collection. For the study of the development of Shelley's genius, 'Queen Mab' has no greater importance than the 'Posthumous Fragments of Margaret Nicholson,' or the equally intolerable verses which find too appropriate setting in the prose of 'St. Irvyne'; and it cannot but be regretted that Mr. Forman did not carry reform to its logical conclusion, and give finality to his invaluable labours by providing us with a consistently chronological edition. As matters stand, every serious student of Shelley, whatever edition or editions he may possess, is compelled to undertake the irritating task of zigzagging through his volumes in the endeavour to construct a chronological arrangement for himself. One can understand and duly value a sequence such as Wordsworth attempted for his own poems, or even one in which the best work is placed in the forefront; but it is a little difficult to be fully grateful for one in which no guiding principle is readily discernible. Mr. Forman thus describes the method he has adopted:—

"The volumes published or printed in Shelley's lifetime are reproduced in chronological order, in the main. In view of the persistent vogue and historic importance of 'Queen Mab,' it has been restored to its place at the beginning of the series; but the earlier volume of verse, 'Posthumous Fragments of Margaret Nicholson,' not being in any sense deserving of consideration, is given in the appendix. The series of Shelley's own publications is followed by that of the chief posthumous poems of his maturity, and these again by his posthumous minor poems, each series arranged chronologically. The translations follow; and then the appendix of *juvenilia*. The fragments are not separated from the complete poems, but take their places amongst them in order of date."

One feels that any arrangement deliberately adopted by so experienced an editor as Mr. Forman must have a good deal to say for itself, but stated thus baldly and without a word of explanation, it seems as if one could hardly conceive of anything more perverse.

Since the issue of Mr. Forman's revised library edition in 1882, two important documents bearing on Shelley's writings have come to light—a manuscript volume containing poems still uncollected, and for the most part unprinted; and another containing fresh manuscript versions of published poems. The former, the property of Mr. Esdaile, grandson of the poet and of his first wife, is familiar to the readers of Prof. Dowden's 'Life,' which is enriched by substantial extracts from its pages. Mr. Esdaile, however, did not see fit to allow any of the contents of his manuscript to appear in

Prof. Dowden's edition of Shelley's poems (1890), and for the "Aldine" they were doubtless equally unavailable. But Prof. Dowden mentions the manuscript in his preface, and there refers to the extracts printed in his 'Life'; while Mr. Forman takes no notice either of the manuscript or of the extracts. Strangely enough, neither editor has taken advantage of the information published in the 'Life' to reunite two widely sundered fragments of a poem addressed to Harriet. The fragments now unduly kept apart are respectively those beginning:—

O thou
Whose dear love gleamed upon the gloomy path
(*'To Harriet: a Fragment'*); and
Dark flood of Time!
Roll as it listeth thee.

In both editions the former has been given a place in the text, while the latter has been left to appear among the poet's notes to 'Queen Mab' as if it were an anonymous quotation. The poem to which both belong is printed in full (or nearly so) in Prof. Dowden's 'Life' (i. 286); but in editing the 'Poems' neither he nor Mr. Forman points out the fact. Obviously, the fragments should have been placed side by side in the text of both editions, with an explanatory note.

The other document mentioned above as affecting the text of some of Shelley's poems is preserved in the library of Harvard College (U.S.A.), and was somewhat minutely described by Mr. G. E. Woodberry in the *Harvard University Bulletin* (No. 44, 1889). Of this Mr. Forman has taken full and, on the whole, judicious advantage. He does not sound a very clear note as to the amount of authority he is disposed to accord to the MS.—sometimes following it and sometimes rejecting it in favour of printed texts. For example, he eagerly invokes the Harvard MS. as "establishing once for all" the reading "unbodied" as against "embodied" in the third stanza of 'To a Skylark'—

Like an unbodied joy, whose race is just begun;
but he adheres to the printed text of the last four lines of Part ii. of 'The Sensitive Plant':—

This fairest creature from earliest spring
Thus moved through the garden ministering
All the sweet season of summer tide,
And ere the first leaf looked brown—she died!—

as against the Harvard MS., which reads the third line, "Through all the sweet season," &c. Mr. Forman believes that Shelley himself struck out "Through," and that he did so because of the occurrence of the word in the preceding line; and while he may possibly be right in both suppositions, one may venture to doubt if the advantage is quite so evident as Mr. Forman thinks.

On the other hand, he finds no difficulty in accepting the authority of the MS. as justification for making an important change in the text of this poem. "In Shelley's edition," he writes,

"there is an unpleasant stanza [Part iii. 17] after this:—

Their moss rotted off them, flake by flake,
Till the thick stalk stuck like a murderer's stake,
Where rags of loose flesh yet tremble on high,
Infesting the winds that wander by.

Mrs. Shelley omitted it from her editions. The probability is that she had Shelley's authority

for so doing. It stands cancelled in the holograph manuscript preserved in the Harvard College Library, and though its appearance in the first edition shows that Shelley reconsidered its condemnation, the fact that there was a long list of errata for the original volume points to the probability the poet again condemned the stanza when he saw it printed."

Reference to his library edition of 1882 shows that even then Mr. Forman hankered after the extinction of this stanza, partly because he thought it "overhorrible." Some, on the contrary, have discovered harmony between it and the two which respectively precede and succeed; but that is a matter of taste beside the question in hand. We cannot think that Mr. Forman has been well inspired in making this departure from his wise habit of conservatism. His admirable gift of exegesis would have been well employed on the neighbouring stanza—

And thistles, and nettles, and darnels rank,
And the dock, and henbane, and hemlock dank,
Stretched out its long and hollow shank,
And stifled the air till the dead wind stank.

It is just the kind of passage which demands an editorial note, for either the text is corrupt or Shelley, both in writing and revising, allowed a faulty construction to pass.

One happy emendation in this edition is due to the Harvard MS., and to Mr. Forman's characteristic frankness in adopting it in preference to a previously much favoured conjecture of his own. It occurs in the translation of 'Homer's Hymn to Mercury' (stanza xcvii. ll. 1, 2). These lines, as they used to be printed,—

Thus King Apollo loved the Child of May
In truth, and Jove covered them with love and
joy,—

were manifestly corrupt, and Mr. Forman only refrained from boldly substituting "crowned" for "covered" in his 1882 text in deference to the opinion (which he did not share in any degree) of a distinguished poet and critic who believed that Shelley had written "clothed." The Harvard MS. gives "and Jove covered their love with joy," and this reading Mr. Forman has silently adopted in his new edition. The incident is intrinsically trivial, but nothing which teaches caution in the fascinating pursuit of conjectural emendation can be altogether superfluous.

We do not know what the Harvard MS. may say as to the much discussed line in 'The Sensitive Plant' (Part iii. 7)—

And Indian plants, of scent and hue
The sweetest that ever were fed on dew,
Leaf by leaf, day after day,
Were massed into the common clay.

As in his library edition, Mr. Forman still adheres to this version, which was printed by Shelley. Mrs. Shelley gives "day by day," and Mr. Swinburne approved this as "right." Mr. Forman (1882, ii. 276) is disposed to assent, but, with another editor, seems to fear that the line, if read

Leaf after leaf, day by day,
would be short of a syllable. Mr. Swinburne, recognizing, of course, that in reading 'The Sensitive Plant' we must (as in the case of 'Christabel') count the accents—four to each line—and not the syllables, saw that while the line

Leaf after leaf, day by day,
violates the metre and will not scan, the licence is justified by the effect—"if the

weight and fall of the sound be properly given."

Although the points chiefly dealt with above are among those on which we are disposed to differ from Mr. Forman's judgment, they are merely exceptions which prove the rule of agreement. We trust he may some day soon produce a chronological edition. At present Prof. Dowden's one-volume edition is a worthy rival of the "Aldine"—this, cheap and in every man's type; that, cheaper still and more compact.

The Evolution of Religion. The Gifford Lectures delivered before the University of St. Andrews in Sessions 1890-1 and 1891-2. By Edward Caird, LL.D. 2 vols. (Glasgow, MacLehose & Sons.)

"THE advance of science, of historical investigation, of philosophical criticism, has forced us to realise how much is required for the evidence of any idea so far-reaching as a religious principle must necessarily be; it has made us mistrustful of the easy methods in which an earlier age was content to find the proof of a foregone conclusion."

Mistrusting "easy methods" of getting at foregone conclusions, writers of Prof. Caird's school have turned to the more difficult methods of Neo-Hegelianism, though these also, with practice, seem to have become easy.

The present volumes are, as they are meant to be, readable, and not overburdened with philosophical terminology. They also contain many passages in which points that have been made out in the history of religious ideas are well presented. The author does not claim any special acquaintance with anthropological as distinguished from historical investigations; yet he very well appreciates the general aim of anthropology and the spirit in which the investigator ought to work. One of the best passages in the two volumes is a description of the process of subjective immersion that is necessary in order to revivify the facts and to make the past reveal its inner meaning (vol. i. pp. 19-21). Yet, in spite of these merits, the book is, on the whole, neither scientific nor properly philosophical. It is, in reality, a construction for edification, and for the edification of minds of a particular class; for those minds, in the author's words, that are "perplexed on the one side by a suspicion that in clinging to the orthodox forms of the creed of Christendom, they may be untrue to themselves, and may even seem to assent to doctrines which they have ceased to believe; and checked on the other side by a fear that, in discarding those forms, they may be casting aside ideas which are essential to their moral and spiritual life."

"Destitute of faith, yet terrified at scepticism," was the briefer description applied once to minds of this class.

This is not the fault of the Gifford foundation, the conditions of which are such that a most impartial attitude might have been taken up by the lecturer. That he has not really gone to work in a scientific or philosophical spirit may be easily shown. For the science of religion, the consideration whether a particular religion is true or false is irrelevant. The problem is to ascertain the origin of certain beliefs, apart from any question whether those beliefs are themselves true,

or whether, if not true as usually held, they contain philosophical truth expressed in a mythical form. Now Prof. Caird never puts aside the question as to the truth of religious beliefs. For him, from beginning to end, Christianity is "the one religion," implicitly present in all religious doctrines from the first, and appearing finally as "the realization of the idea of religion." This is not the attitude of a scientific investigator, whatever his personal beliefs may be. And the title of the book suggests that what the author is going to consider is the scientific question of "origins." Nor is it the attitude of a philosopher. For although, in passing from the science to the philosophy of religion, the question of the truth of religious beliefs can no longer be set aside, there is still need of some independence. Unless the philosopher is to take up the scholastic position, and accept a certain faith from the beginning as true, he must apply some philosophical criterion to religion. If Prof. Caird does this, it is in the vaguest way. It seems to be enough for his purpose if he can somehow identify the ghost of Christianity with the phantom of Hegelianism.

For Prof. Caird's theology is not such as would satisfy those who retain positive faith in a supernatural revelation. Miracles are distinctly rejected except in the form of "natural supernaturalism," which, of course, is not supernaturalism at all; and the right is assumed of regarding anything miraculous or superhuman in the Christian records as simply mythical clothing of philosophical truth. The fourth Gospel, Prof. Caird seems to say, is two removes from historical reality. First, the figure of Jesus was made abstract and general by St. Paul, and then, again, the abstraction was turned into a concrete figure by the author of the fourth Gospel. Thus ideal "reality" was attained. In spite of this, or because of this, Christianity is "the absolute religion"; and, quite consistently, all other faiths and philosophies are treated in the spirit of the orthodox apologist. This philosophical doctrine or that religion was too "abstract"; it expressed only one side of the truth, and had to be met by another one-sided abstraction, till at length the absolute religion, which is at the same time the absolute philosophy, appeared. The whole religious process, it is true, had to be repeated again within "the one religion." Catholicism was "objective" in a one-sided way, and approached paganism. Protestantism was abstractly "subjective," and approached Judaism. Now, however, we are in sight of a final synthesis that reconciles the object with the subject, and both with the unity that includes them. This final synthesis was that which was dimly present from the first to the human mind, *naturaliter Christiana*.

A precisely similar process of manipulation, as may easily be seen, could turn any great historical religion into "the absolute religion." In religion, as Prof. Caird says, man "takes up a definite attitude towards his whole natural and spiritual environment." This being so, there is likely to be some expression for every aspect of the whole in each religion. To make one religion "absolute" all that is necessary is to bring out judiciously its all-sidedness, and, taking only the most conspicuous aspects of the

other religions, to treat these as if they were the whole. When religion is regarded as both the most concentrated and the most adequate expression of man's "ultimate attitude to the universe," this, it may be remarked, is a divergence from Hegel. Hegel was more daring or more candid, and placed philosophy a stage in advance of religion, on the ground that the mythical element of imagination had altogether disappeared from philosophy, leaving only the pure "idea."

The "absolute religion," when reduced to its simplest expression, is, according to Prof. Caird, conscious relation to an infinite Divine Person regarded as transcending the opposition of subject and object, as reconciling this opposition, and as immanent in both its terms. God, the self, and the world are the necessary presuppositions of all rational consciousness. Man, so far as rational, is religious; but it is only in Christianity that these presuppositions of all rational consciousness become explicit and are fully understood. Religion, having passed through an "objective" and a "subjective" phase, passes at last into a phase that is the reconciliation of both, because it brings object and subject alike into relation with the consciousness man has of God, which implicitly is the beginning as it is explicitly the end of all knowledge. What is first in nature is last in genesis. Hence Christianity comes last in the order of time. Yet the order of genesis, which is properly the time-order, is not strictly observed in history; for at every stage the elements which are less prominent are in some way represented. Actually religion is *predominantly* objective in its first stage, then *predominantly* subjective, and at last approaches reconciliation in a stage marked by predominant consciousness of the divine or of the infinite. The meaning of "objectivity" in religion is that divine things or persons are regarded as natural "objects" among others. This phase only becomes "anthropomorphic" where, as in Greece, it is on the point of passing into the next phase. If, in a sense, all early religion is anthropomorphic, human nature itself is viewed primitively under the external form of the object, not under its proper form of the subject. In the next phase the Deity is one "subject" along with others, external to the world and external to human personalities, just as these are to one another. This phase is essentially monotheistic, while the first reaches its *ethanasia* in pantheism. The highest form of "subjective religion" is Jewish monotheism. Other religions of the kind are Buddhism, Islamism, Puritanism, and "the philosophical religion of the Stoics." The logic of all forms of subjective religion was made explicit by Kant in his assertion of God, freedom, and immortality as postulates of the moral life. Finally, Christianity reconciles monotheism and pantheism. God, for the Christian consciousness, is at once "immanent" and "transcendent." All the preceding contrasts are now reconciled and brought to unity. The ideas by which reconciliation is finally effected are those of "organic unity" and of evolution. These are adequately stated for the first time as ideas by Christianity, and have reached the scientific stage in our time.

If words could reconcile monotheism and pantheism, transcendence and immanence, the reconciliation would have been effected without difficulty by Prof. Caird; but what is the gain of putting one expression by the side of the other, and continually repeating that now at length the ideas are reconciled, without doing anything to make their combination really thinkable? If the idea of evolution is to effect the reconciliation, it must first be understood. Now Prof. Caird unfortunately misunderstands biological evolution, which, of course, is the starting-point of the psychological and philosophical theories. He supposes that the biological theory is that of development in a single line, and that the highest form of life sums up in itself all the stages of evolution. The notion of a development that is not simply linear, but diverges into branches, has clearly never been taken up into his consciousness. His whole conception of the development of the human race is vitiated by this initial misunderstanding. The human embryo does not, as he imagines, reproduce in its development all stages of animal life, but only those that the ancestors of the human race may be supposed to have passed through. At successive steps it represents the earliest, and, of course, most generalized stages of each great division of animal life, but not the terminal stages in which types different from the human and the vertebrate have reached a perfection of their own. If Prof. Caird had understood this, his application of the idea of evolution to the proof that Christianity is "the absolute religion" would have been less facile.

In the history of philosophy, of which he has more special knowledge, he also makes demonstrable mistakes. We are all familiar with the commonplace that, according to Spinozistic pantheism, "God is not revealed in one form of finite existence more than in another." Now it is open to any one to argue that, from the point of view of Spinoza's pure theoretical philosophy, it cannot be shown why one rule of action should be adopted more than another; but Spinoza himself has replied to the objection stated by Prof. Caird. According to Spinoza, things have more of "perfection" as they have more of "reality"; and they are dependent on God so far as they have perfection, and not so far as they have imperfection; this being the expression not of reality, but of "privation." For this reason a stone or a plant does not manifest dependence on God to the same degree as a man; and men differ also according to the extent to which their ideas are "adequate." This may or may not be a satisfactory reply, but some account ought to be taken of it by a school that professes to teach so much newer a "pantheism." Again, the Stoics are placed among the representatives of "subjective religion," the theoretical characteristic of which is to regard the Deity as transcendent. Why is no account taken of the historical fact that the theoretical philosophy of the Stoics was a naturalistic pantheism? The Eleatic doctrine of Being, again, is vaguely spoken of as "mystical"; and the error of all mystics is of course animadverted on from the Hegelian point of view. But was the Eleatic method of getting at the doctrine in any true sense

mystical? Was not Eleaticism really an attempt to demonstrate the unity and permanence of being by a dialectic process? Prof. Caird may say if he likes that the Eleatics were really determined to take the view they did by a "mystical" tendency; but any one might say the same thing about the Hegelians. In one case, as in the other, some account ought to be taken, by a critic, of the method put forward as furnishing rational demonstration of the doctrine held. Is it not also an error to class Plato and Aristotle together as "attempting to restore the limited ideal of the Greek state on the basis of conscious reason"? The difference between Plato and Aristotle on this point has been made clear by many writers. The Greek sophistic period is described by Prof. Caird, who here follows others, as a kind of "Aufklärung"; but is not its characteristic misunderstood when he represents it also as a kind of Positivism, which "for the first time systematically developed a conception of law and order in the world"? This was much more the work of the earlier Greek philosophies. What the sophists stand for is the introduction of subjective criticism, the effect of which, at the time, was rather to dissipate ideas of natural law that had been already attained.

Prof. Caird's phrase "Optimism on the basis of Pessimism" has gained some celebrity. It is here introduced as a description of Christianity on its ethical side. "Evil exists in order to be overcome, and in order to develop the power of good by the very process of overcoming it." Thus there is evil both in nature and in man, but it is a stage in the progress to the victory over evil; and if there had not been evil there could be no victory. Nature, therefore, for the Christian is not an evil principle. The saint, as distinguished from the stoic, "has no internecine feud with nature." Is there any original insight at the bottom of these phrases? Readers of Prof. Caird's book may very much doubt it.

To discuss the precise value of Prof. Caird's metaphysic does not seem to be necessary in criticizing a book on the 'Evolution of Religion.' Such discussion would come more appropriately in a review of an independent contribution to philosophy. It may be said, however, that no real account is taken, in the absolute antithesis of "subject" and "object," of an idealism like that of Berkeley. According to the idealistic theory of knowledge, the antithesis of subject and object can be resolved before we pass to the ontological question of the absolute. Why does Prof. Caird, in discussing Berkeley's view, talk about a "subjective idealism" which is attributed to Berkeley, but which he is not sure that Berkeley really held? It ought not to be more difficult to discover the purport of Berkeley than of Kant and Hegel.

Liber Amoris; or, the New Pygmalion. By William Hazlitt. With an Introduction by Richard Le Gallienne. (Mathews & Lane.)

AN adequate biography of Hazlitt remains to be written, but, with the doubtful exceptions of Montaigne and Rousseau, no man's acquaintance is more easy to make, for a collection of his writings would need only

the addition of a few dates to become an autobiography. In this form, however, it would be too diffuse for a world in a hurry, and while we are awaiting a concentrated and harmonious 'Life,' it is hardly fair, either to Hazlitt or to the public, to drag from its happy obscurity that particular chapter in his career which is at once the least characteristic and the most unpleasing. Hazlitt was passionate in many directions—in every one, perhaps, except that of love. Throughout his life he was what is called "susceptible," and in his youth he formed one or two slight attachments with young women above his own station; but there is no evidence to show that he was ever honestly in love with any human being except himself. His feeling for the heroine of the 'Liber Amoris' was sheer mania, and the episode the book records has no more and no less significance in the story of Hazlitt's real life than if he had passed the time the delusion lasted in a lunatic asylum. For his madness he obviously was not to blame; it was "the visitation of God"; but the use he made of it is an indelible blot on his character. He did not recognize that he had been to all intents and purposes the victim of a disordered brain; and believing his passion for the young woman to be a somewhat extreme specimen of an ordinary amatory experience, he began while yet it was in progress to turn it into "copy"; and as soon as it was over consoled his disillusionment by completing the repulsive story and selling the copyright for a hundred pounds. His conduct can only be excused if we stretch a point and assume the publication to have been a part of the mania. For its republication it is difficult to discover any excuse, and even the editor himself has not been particularly successful in his search for one. When he opened the 'Liber Amoris' it seems to have been with the expectation that he was about to enter "a beautiful garden of fancy," but what revealed itself was a backyard of the slums, full of nettles and potsherds. "The appeal," as he confesses,

"was not so much to one's sense of beauty, as to one's curiosity, one's sense of humour, one's pity, sometimes even one's contempt. A few fine sentences are to be met with, but singularly few, and it is in fact not as literature, but as a document, 'a document in madness,' that the book has its value."

This is, in the main, a too true account of the 'Liber Amoris.' Translated into plainer language, it shows that the book is dull reading, that its interest is purely pathological, and that any cleanly-minded lay reader will soon find that if he goes on it will be solely for the satisfaction of what he feels to be an unholy curiosity. Anything else there is to be said about the 'Liber Amoris' has already been said with much unanimity by all who have written on its author, and it would have been surprising had Mr. Le Gallienne found anything to add which was at once new and pertinent.

As an editor he has shown excellent intentions in endeavouring to make plain to his readers all the sordid surroundings of the pitiable story. To this end he has supplied a lengthy introduction, meant to describe Hazlitt's experiences as a lover and a husband; and several appendices, in

which are reprinted Mrs. Hazlitt's diary of the divorce proceedings, and extensive extracts from more or less accurate copies of the original letters out of which Hazlitt concocted the 'Liber Amoris.' Mr. Le Gallienne, though still young, has already made himself favourably known as a poet and a critic of the *belles-lettres*; the inferior rôle of editor is probably new to him, and of several imperfections observable in his work some, doubtless, are due to want of experience and some to want of familiarity with the world in which Hazlitt moved, while others, it is to be feared, are attributable to want of taking pains—a failure, this last, not to be excused even to Pegasus when he voluntarily takes his place between the shafts.

The good intention which prompted the bringing together of the illustrative documents has been largely frustrated by the fact that they are thrown into the book without any editorial harmonizing or annotation. The result is that they contribute rather to the confusion of the student than to his enlightenment, while space is wasted in repetition of the same letters in differing versions, no attempt, apparently, having been made to verify them with the autographs. No fewer than three pages of the "Introduction" are filled by what Mr. Le Gallienne imagines to be a veracious account of the early stages of Hazlitt's courtship of Miss Stoddart. It is, however, pure fiction, being founded on a misconception into which the author of the 'Memoirs of William Hazlitt' fell as to the identity of a certain "William" often mentioned in the letters of Mary Lamb. In reprinting these in his 'Charles and Mary Lamb' the biographer stated (p. 23) that this person was "not William Hazlitt, but another and earlier William"; but, in truth, Mr. Le Gallienne had no need to know of this rectification, for the correspondence, even as printed in the 'Memoirs,' supplies it unmistakably. The earlier "William" flits about the letters of 1803-5, while in one dated June 2nd, 1806 ('Memoirs,' i. 137), Miss Lamb feels constrained to explain to Miss Stoddart who William Hazlitt is—"the brother of him you know."

Unluckily Mr. Le Gallienne seems never to have heard before of Mrs. Hazlitt's sufficiently famous or notorious brother John, whom he describes as "a certain Dr. Stoddart," living in 1807 "in retirement on a small property" at Winterslow! The authority on which he relies, the 'Memoirs,' broken reed though it be, did not mislead him as to this, for there it is stated that Miss Stoddart lived at Winterslow with her father, and that her brother John was married and resident in London. Mr. Le Gallienne also errs quite needlessly in describing Hazlitt's son William (who died but the other day) as "the first and only fruits" of the marriage, for this son was the second of three or more children born to the ill-assorted couple. And though apparently deeply interested in Hazlitt's discreditable escapade in the Lake Country, Mr. Le Gallienne seems to be unacquainted with Crabb Robinson's account of it, as printed in Prof. Knight's 'Life of Wordsworth' (ii. 278). He prints—or rather misprints sadly, as in most of his quotations—P. G. Patmore's and Lamb's

accounts, but Robinson's supplies important details not supplied in the others. Hazlitt's age at the time—a significant point—is misstated as "apparently about twenty," whereas he must have been four or five years older.

NEW NOVELS.

The Right of Succession. By Esmé Stuart. 3 vols. (Ward & Downey.)

The devise, or device, by which Mr. Gordon intended to punish his recalcitrant son is not perhaps too eccentric for a whimsical testator. The effect of it upon two innocent families serves to bring out, in a very natural manner, the characters of Grace Gordon, the disinherited granddaughter upon whom adversity has a bracing and refining influence, and the struggling woman of the world, whom her desperate anxiety to retain for her children's benefit the property so long expected leads to demoralization and a hardness foreign to her better nature. Mrs. Gordon, in spite of her lapse from integrity, retains to the end much of the reader's sympathy. The two sets of girls are also well described. Though not particularly profound, this blameless story is readable. The old German professor and his wife are lifelike, and the continental part of the story is evidently drawn from experience.

A Change of Air. By Anthony Hope. (Methuen & Co.)

MR. HOPE is certainly best known so far in the literary world as the author of his last book but one, 'Mr. Witt's Widow,' the neatest of little stories, rising at times to positive brilliancy, and distinguished in a day when successes of this particular order are growing less and less rare. It is by the fascinating widow that the author will probably continue to be chiefly remarkable in fiction, until she and her friends are eclipsed by personages displaying greater vitality than any of the characters in 'A Change of Air.' The men are epigrammatic in their talk, extravagant in their acts, subtle—often too subtle for clearness—in their motives and in their observations. The girls (Mr. Hope's heroines are nearly all very young girls) are as delightfully inconsequent, irrational, and feminine, after the Thackerayan interpretation of the word, as he generally makes them. But there lies the rub—the sameness and crudity of all these young creatures pall upon one after a time. Their poor little backs are not strong enough to sustain the burden of the action, so much of which is laid upon them. The story is overridden by feminine hobbledoys. Nellie Fane, Janet Delane, Tora Smith, and even young Mrs. Roberts, are all mentally about twelve years old, in spite of the additional and superfluous summers which their creator has allotted to them. The men are far more interesting, but they are not always very human. The main idea of the story is admirable, and it contains one excellent situation.

Sweetheart Gwen: a Welsh Idyll. By William Tirebuck. (Longmans & Co.)

IN 'Sweetheart Gwen' Mr. Tirebuck seems to have transformed a passage drawn from his boyhood's experience into an allegory

for his middle age. As a boy he loved a woman, and as a man he lives with his dream, and surrounds it with a morbid worship. Half passionate imagining and half personified yearning—a simple transfer of rustic detail combined with human affinities in monstrous disproportion—the book is not so much a story as a vague suggestion of the most impassioned romance. It all depends upon the reader, upon his personal mood and discernment, whether Mr. Tirebuck shall be set down as a commonplace and limited handler of undeveloped sketches or as a restrained and fastidious creator of characters which a less ruthless inspiration might have animated with self-consuming fire. In any case, the study of Gwen, with her fleecy russet-red hair and blue eyes, with her heart of flame struggling against its destiny, and clinging convulsively to the immature strength of a boy, is as attractive as it is morbid and unsatisfying. In all probability Mr. Tirebuck could not have filled in the details of his study; but he has not attempted it.

By a Himalayan Lake. By an Idle Exile. (Ward & Downey.)

IT has become rather the fashion of late to lay the scenes of novels in India, of which too often the authors know little. The writer of 'By a Himalayan Lake' is an exception. He avoids attempting to construct an impossible drama with events taken from the Indian Mutiny, and he really knows not only his scenery, but his society. He has perhaps painted some of his characters in too strong colours, but, on the whole, his illustration of an Indian hill station and the people to be met with there is accurate. He is likewise true to human nature, which, after all, is the same in India as it is in England. The characters are well drawn: the heartless, good-humoured, agreeable, unprincipled Irish aide-de-camp is true to life, as is also the wife of the highly placed civilian, with her sense of the importance of being a *burra mem*, her contempt for all save those who belong to the Covenanted Civil Service, and her worship of Anglo-Indian etiquette, although this specimen is dying out. The account of the terrible landslide which, some thirteen years ago, caused so much loss of life at Nainee Thal is well told and is usefully woven into the story.

Tavistock Tales. By Gilbert Parker and others. (Isbister & Co.)

THIS is a collection of ten stories by ten different authors, selected apparently on quite arbitrary principles by the publishers. There seems to be no justification for the book, as there is not the most shadowy bond of connexion between the stories—not even, to judge by the silence of the title-page, that of a common publication in a magazine; and the effect of a great deal of mere rubbish is to take away from the merit of one or two fairly meritorious tales. The cleverest story is Miss Lanoë Falconer's; but even that is rather thin. Messrs. Gilbert Parker and Luke Sharp are responsible for two, which are quite readable, but of the others the less said the better. Some of them are of the character associated with gratuitous distribution for an edifying ob-

ject, and all of them are suitable for the schoolroom.

RECENT VERSE.

Fleet Street Eclogues. By John Davidson. (Mathews & Lane.)
Selections from the Poems of Walter C. Smith. (Glasgow, MacLehose & Sons.)
Border-Lands: 'Εκ Παράργου. By Robert Mildred Bingley. (Frowde.)
Thoughts in Song. By Walter Thackwell. (Cork, Purcell & Co.)
A Legacy of Verse. By Catherine Ada Brackenbury. (Routledge & Sons.)
Irish Love Songs. Selected by Katharine Tynan. "Cameo Series." (Fisher Unwin.)
Verses. By J. M. G. (Mayo.)

MR. DAVIDSON takes as the voices of his 'Fleet Street Eclogues' certain London journalists, half sick, and in their talk making believe to be whole sick, of what one of them calls at the start of the book

This trade that we ply with the pen,
Unworthy of heroes or men,

On New Year's Day, St. Valentine's Eve, Good Friday, Queen Elizabeth's Day (i.e., the anniversary of her accession), and Christmas Eve, some two, three, four, five of the comrades, in varied grouping from a muster-roll of six, interchange petulant protests and soft bucolics in free fantastic chat. If Brian's stanza rages at a world of newspapers, Basil's in response will murmur sweetly,

Faraway in a valley of peace,
Swaddled in emerald,
The snow-happed primroses
Tarry till spring has called.

Sandy thereon must take his turn with

And here where the Fleet once tripped
In its ditch to the drumlike Thames,
We journalists, haughty though hipped,
Are calling our calling names.

Brian, following him, brings back the theme of discontent with

But you know, as I know, that our craft
Is the meanest in act and intention;
You know that the Time-spirit laughed
In his sleeve at the Dutchman's invention:
Old Coster of Haarlem, I mean,
Whose print was the first ever seen.

And then Basil continues the spring motive with

I can hear in that valley of mine,
Loud-voiced on a leafless spray,
How the robin sings, flushed with his holly wine,
Of the moonlight blossoms of May.

Another time it will be Brian who suddenly interposes the rural idea, declaring

I love not brilliance; give me words
Of meadow-growth and garden plot,
Of larks and blackcaps; gaudy birds,
Gay flowers and jewels like me not.

It is rare for all the interlocutor journalists to chime in one key—the salient effect of contrasts and abrupt transitions being what Mr. Davidson has aimed at—but when Sandy has his sylvan interval, and craves,

Dear Menzies, talk of sight and sound,
And make us feel the blossom-time,

and Menzies replies with a very pretty poem of which the daisy in Eden is an important part, the thought of the flower brings them into one same mood, and the eclogue ends with their unison sequence thus:—

BASIL.
Oh, little flower so sweet and dear!

SANDY.
Oh, humanest of flowers that grow!

BRIAN.
Oh, little brave adventurer!
We human beings love you so!

MENZIES.
We human beings love it so!
And when a maiden's dainty shōe
Can cover nine, the gossips know
The fulness of the Spring is due.

BRIAN.
The gallant flower!

SANDY.
Its health! Come, drink!
MENZIES.
Its health! By heaven, in Highland style!

BASIL.
The daisy's health! And now, we'll think
Of Eden silently a while.

Mr. Davidson has much intellectual cleverness—a quality somewhat too dominant in his poetic production—he has independent thought and manner, a rhythmic faculty, characteristic *verve* when he employs his muse on topics of social practice, and, as shown by these 'Fleet Street Eclogues,' feeling and facility enabling him to write with a really poetical prettiness on simple natural themes. Out of so much more may come.

A volume of selections from the poems of Dr. Walter Smith is welcome, both as good reading in itself and as offering suggestive specimens from 'Olrig Grange,' 'Hilda,' and other characteristic works of an author of esteemed reputation. But, although the volume will no doubt carry that reputation further, and make many new readers acquainted with Dr. Smith as a brilliant writer in verse, there is obviously a lowering of the effect of several of the selected pieces through their being withdrawn from the environments of the sequence poems of which they are portions. Such selections, like figures from a narrative picture presented separately, lose the values which belong to their adaptation to the give and take of the group. This drawback, however, does not prevent the volume from making a distinct impression of both intellectual and technical ability, of a manner at once brisk, pithy, and reflective, of sharp-sighted and sharp-tongued humour, of strenuous feeling, and of poetic appreciativeness and picturesqueness. Dr. Smith is not a poet in the strict sense of the word; rather is he a vivid thinker who likes to use the poetic method and who is well qualified to do so. Often his energy is a near equivalent for poetic fire. And he can, though it is rarely, write with a light touch—as when he made this pretty little song:—

WHAT HAS COME OVER THE SUNSHINE?

What has come over the sunshine?
It is like a dream of bliss.
What has come over the pine-woods?
Was ever a day like this?
O white-throat swallow flicking
The loch with long wing-tips,
Hear you the low sweet laughter
Comes rippling from its lips?

What has come over the waters?
What has come over the trees?
Never were rills and fountains
So merrily voiced as these.
O throble softly piping
High on the topmost bough,
I hear a new song singing,
Is it my heart, or thou?

Mr. Bingley published anonymously in 1859 a volume of verse, 'Spray,' which won some favourable comments. He now gives the public a signed work, 'Border-Lands'—a title interpreted in a dedication, in which he describes the contents as "these verses, chiefly from the border-lands of fact and fable, mind and matter, faith and sight." Both themes and treatment, however, are a good deal simpler and more obvious than might be inferred from such a description. Mr. Bingley poetizes *ἐκ παράργου*—for a pastime in his recreative leisure—he does not profess high poetic aspiration, and must not be asked for the produce of a poet in earnest: but he thinks with a serious grace, his diction is natural, clear, and in good taste, and his verse, always of simple construction, runs firmly and easily. The pieces—of which two or three are translations from the Breton "Barzaz-Breiz"—are all brief. They are almost all dated, and, though they are few—but forty-seven in all—the dates run from 1850 to 1893.

Mr. Walter Thackwell's 'Thoughts in Song' do not rise above mediocrity either in the thoughts or the singing of them.

'A Legacy of Verse' is a memorial volume—the lyrical works produced between the ages of sixteen and twenty-two by a lady who died recently. If she had lived, we are told in the editor's preface, only a very small portion of the contents would have been published, for they did not satisfy herself. This dissatisfaction seems to indicate the possession by Miss Brackenbury of an undeveloped poetical faculty

stronger than her productions in themselves betoken—a faculty which might some day soon have revealed itself in what she could feel to be, even if still immature, truly a poem. Her writings show much poetic feeling and a command of fluent rhythm, while her style is quite without mannerisms, either her own or borrowed.

Miss Tynan's collection of 'Irish Love Songs' is comprehensive, ranging as it does from 'Blooming Deirdre,' a translation from an Irish MS. of the year 1400, down to the works of Miss Tynan herself, from which, with rather doubtful taste, two extracts are made. The most interesting part of the book is that which contains the translations—translations that tease the English reader by their singular alternations of fineness and commonplace, of spontaneous felicity and awkward artificiality. In one part of her preface Miss Tynan tells us that her book will owe most to Edward Walsh and Samuel Ferguson, "the two men who, above all others, knew how to transmute the wild simplicity of the Irish songs into English, keeping their strange and lovely flavour as of wild bees' honey—sweet and unsophisticated." Later on she assures us that "those exquisite strains owe much to the genius of Walsh and Ferguson." Now did Walsh and Ferguson improve, or did they mar, the songs they translated? That is the question it would be interesting to settle, and on that question Miss Tynan only adds to our lack of knowledge by such opposite statements as those we have quoted. The charm of these Irish love songs lies in their homely sincerity—the way in which they seem to be written by people who are really in love, and who catch at the first words that will express their feeling. The same metaphors occur over and over again, the same longings are sung to the same airs, the same fanciful simplicity is seen everywhere. But this very similarity, in so many poems selected from such widely different sources, serves to show the genuine national characteristics of Irish song. What a singing note, what a note of bird-song, there is in a chorus of this sort!—

Then, Oro, come with me! come with me! come with me!
Oro, come with me! brown girl, sweet!
And oh! I would go through snow and sleet,
If you would come with me, brown girl, sweet!

It is the same note that one finds in the youngest and finest of the Irish poets of to-day, Mr. W. B. Yeats, from whom we quote this delicate little lyric, 'An Old Song Resung':—

Down by the salley gardens my love and I did meet;
She passed the salley gardens with little snow-white feet.
She bid me take love easy as the leaves grow on the tree;
But I, being young and foolish, with her would not agree.

In a field by the river my love and I did stand,
And on my leaning shoulder she laid her snow-white hand.
She bid me take life easy as the grass grows on the weirs;
But I was young and foolish, and now am full of tears.

'Verses' by J. M. G. are well wrought. They are manifestly the production of a man of intellect, education, and refined taste. The poet's inspiration J. M. G. probably does not claim to possess.

ANTIQUARIAN LITERATURE.

Old-World Scotland: Glimpses of its Modes and Manners, by Mr. T. F. Henderson (Fisher Unwin), consists of twenty-two papers, all, with one exception, contributed to the *National Observer*, and dealing with such subjects as 'Usquebagh,' 'Beggars,' 'The Cateran,' 'Kirk Discipline,' 'Football,' and 'Executions.' The outcome obviously of much wide and curious reading, they are as brightly written as they are interesting. Whether "the aboriginal peel was wholly of earth" (i.e. unpaladised) and "not intended for defence" is at least questionable; and Mr. Hume Brown has impugned, with reason probably, the ascription to Howell of 'A Perfect Description of the People and Country of Scotland.' *Apologies* of whiskey might have been noticed Lithgow's reference to "Irish Vscoua" in 1619; and *apologies* of football, the Sabbath desecration at Beath

about 1640, when Mr. Alexander Colville, of Blair, was "mightily stirred by beholding from his own window the pypping and dancing of the poor people everie Sabbath day, their revelling and deboshing, their drinking, and excesses, and ryote—the younger men playing at football, falling out, and wounding one another, and the older sort playing gems [games] and the workes of their calling." "Not" should surely be omitted before "bards" on p. 99; and one is puzzled by "No method of obtaining evidence was too despicable to be rejected." "New Light on the Darnley Murder" is published here for the first time. It brings forward several telling points against Queen Mary, e.g. that the French ambassador was furnished with a copy of the Casket Letters some time before July 12th, 1567. But Mr. Henderson goes much too far in claiming that M. Philippon has "conclusively proved" Mary's passionate attachment to Bothwell at the time of the Craigmillar conference; proof and assumption are by no means identical.

Record Series.—Coucher Book of Selby. Vol. II. Edited by the Rev. J. T. Fowler. (Yorkshire Archaeological and Topographical Association.)—Mr. Fowler is an industrious worker. We think that not three years have elapsed since we noticed the first volume of the Selby Coucher Book. There are few things—nothing, perhaps, except a newly recovered classic text—which require more care than a monastic charter book. The Latin is not the language of Cicero, or even of Prudentius, but there is a far greater difficulty. These old records are full of the names of persons and places about which it is easy to blunder. There is, indeed, hardly a page of the 'Monasticon' wherein errors of the grossest kind are not manifest to anyone who possesses local knowledge. We do not assert that Mr. Fowler has been able to avoid all blunders of this sort. We think that if we were to examine this volume line by line we could here and there detect some with regard to the places of which we happen to have local knowledge; but after reading every page of his volume we are bound to confess that it is extremely accurate, even down to the most minute details. As in the first instalment, and the records relating to Ripon which Mr. Fowler edited some years ago, there are far too few notes. This may be a sign of modesty, but it is a defect. Very few people, except antiquaries, care to read mediæval charters. It is a defect in our culture; but as the fact is so, there is nothing to be gained by hiding it. The consequence is that nearly every one looks to the bottom of the pages in the hope of being told something as to the persons and places mentioned in the text. If he finds nothing he goes away disappointed, and often attributes to ignorance what may be fairly laid to the charge of unbecoming modesty. The Coucher Book of Selby is a collection of charters relating to the landed possessions of this great Yorkshire house. They are of importance for several reasons. Not only are they helpful to genealogists and the students of personal names, but they supply many names of places which are probably not to be found elsewhere. The index, which seems to be a very complete one, contains many local names which will, we apprehend, be puzzles to the students of language. Some are easy of interpretation, but there are others, such as Heirmesloue, Gostihull, Toroschumbesiche, and Yorudale, all of which occur in one document on p. 271, which are by no means easy to explain. The editor has given a short dissertation on these names in his preface; but they are worthy of far more attention than he seems to have given to them. Mr. Fowler is of opinion that a little parochial chapel on the Church Hill at Selby had not its full share of the divine service said in it, because a certain inventory does not mention any altar therein. We have great hesitation in calling in question any opinion of a student of mediæval customs who has shown himself to possess so much out-of-the-way learning; yet we cannot but think

that here he has fallen into an error. An altar is a structural part of a building, and therefore would not necessarily be mentioned in an inventory of the goods of a chapel. Now temporary altars are often made of wood, though, of course, such things are never consecrated. We are not quite sure what was the custom in the thirteenth century, but, unless there be evidence to the contrary, we imagine that such a practice must have prevailed then as now. Mr. Charles Clement Hodges has added to the volume a useful architectural history of the Abbey Church of Selby. It is the best account of that highly interesting structure which we have seen. The mutilation of our churches is usually attributed to Reformers and Puritans. Selby seems to have suffered at least as much from the vandalism of more modern times. What was once one of the finest monumental structures in the north of England has been wantonly mutilated during this century. Schoolboys were permitted to knock off pieces of the alabaster whenever it pleased them to do so.

Collections for the History of the Parish of Speen in the County of Berks. By Walter Money. (Newbury, Blacket.)—This is a dull book. We cannot believe that any one will read it for amusement, but it is full of facts, and will, therefore, be most useful as a reference volume. We think, however, that if Mr. Money had tried, he might have thrown more life into his pages. His book on 'The Battles of Newbury and the Siege of Donnington Castle,' as far as we recollect, does not suffer from this defect. Speen, though probably the Roman Spine, has no history distinctly marked off from the surrounding towns and villages. As is almost a matter of course, we find mention of Speen in Domesday. Of this Mr. Money has made the most he was able. The Conqueror's survey is not the earliest record of Speen. Nearly two hundred and fifty years before William landed on our shores Speen is mentioned in a charter of Kenulf, King of Mercia, to the great Abbey of Abingdon. The manor of Wood-Speen was held for a time by members of the Chastillion family, and more than one of them are buried in the church. The connexion of this race with the noted continental house of the same name is, we believe, not questioned, but according to Mr. Money the exact links have not been produced. It is a pedigree of which the noblest of Englishmen might be proud. St. Bernard was a scion of this great race. An engraving is given of the church before it went through the process known as restoration. It does not seem to have been even then a very interesting fabric. The Margrave of Anspach is buried within its walls. In life he was much talked of; now, if remembered at all, it is only on account of his wife's memoirs, an amusing book, which has fallen into most undeserved neglect.

Church-lore Gleanings. By T. F. Thiselton Dyer. (Innes & Co.)—This is one of the pleasant and painstaking books which are coming out now with increasing frequency and showing the direction in which the taste of the reading public is tending. There seems to be no limit to the amount of information, more or less interesting, which ecclesiologists have at their disposal, and Mr. Dyer's volume is a good specimen of this class of compilations. It is gracefully and unpretentiously written, the selection of curiosities and odd stories is well chosen, and they are gathered from a wide area. It is sufficient to give the titles of a few of the chapters to show how comprehensive the author's plan is and to how large a public he appeals. Take the following as instances: "Church Building Legends," "Burial Customs," "Pews and their Locks," "The Easter Sepulchre," "Churchwardens," "Parish Clerks," "Some Church Superstitions." These are only a few of the thirty subjects dealt with in this enter-

taining volume; and from the stores in *Notes and Queries*, to which Mr. Dyer acknowledges his obligations, a dozen volumes might be easily compiled. The curiosities of church lore are practically inexhaustible, and a weary man may find in 'Church-lore Gleanings' something to help him in passing a quiet hour.

OUR LIBRARY TABLE.

Forest Tithes, and other Studies from Nature, by a Son of the Marshes, edited by J. A. Owen (Smith, Elder & Co.), is yet another of those collections of articles on country scenes and animal life with which we are already familiar. Some of these "nature studies" are reprinted from *Blackwood's Magazine*, the *Cornhill Magazine*, &c., while others appear to be original; and of all of them we can say that they are pleasantly written and generally accurate. The essay which gives the first title to the work refers to a moorland stream and fish-pond in Surrey, and the herons which frequent it, as well as the foxes, stoats, weasels, hedgehogs, owls, and other "tithe-takers" of the neighbourhood. The author is undoubtedly a very patient observer, and instead of studying nature along the barrel of a gun, which, as Mr. Lockwood Kipling remarks, is false perspective, he uses and recommends others to use a binocular, assuring his readers that it is far more pleasurable to watch wild animals than to destroy them. Some of the stories are amusing, especially one about the unfortunate entomologists in the Weald who went out with dark lanterns "sugaring" trees, and were pursued as poachers by keepers with a bloodhound; the latter in a leash, fortunately for everybody concerned. We like the author best when he returns to his old ground in the marshes of North Kent (about Feversham, we imagine), for there is a fire in those recollections of his youth which is less conspicuous in the experiences of his life in Surrey; indeed, we are getting a little weary of the latter, and wonder how much more can possibly be said upon the subject.

The Churches and the Churchless in Scotland, by the Rev. Robert Howie (Glasgow, Bryce), is a work that should appeal to and alarm the pious Scotch statistician. For its thirty-nine elaborate tables prove, or are meant to prove, that upwards of twenty-five per cent. of the total population of Scotland are "churchless," i.e. have no church connexion. Its author is a Free Church minister, but it claims to be non-political.

DR. PRYDE appears to have had a fairly prosperous and quite uneventful career, and if he had printed his *Pleasant Memoirs of a Busy Life* (Blackwood) for circulation among his friends and pupils, nobody could have objected to it; but it was a mistake to submit his well-meant lucubrations to a wider public. The account of the author's boyhood is the best part of the volume.

The Hour and the Man: Recollections and Appreciations of J. R. Lowell (Boston, U.S., Lee & Shepard) is an enthusiastic monograph by Dr. F. H. Underwood on the late Mr. J. R. Lowell. The work of an old friend, it is naturally enough a continuous eulogy, but it does not tell much we did not know already. The book would be more readable if the author's style were a little less declamatory. There is an unlucky misprint in the first line of p. 98.

BURNS can never be too widely read, so we welcome two new editions of his poems. The one, the Aldine, in three volumes, is edited by Mr. George A. Aitken (Bell & Sons); the other, the Newbery, in one volume, by Mr. J. R. Tutin (Griffith & Farran). The Aldine is beautifully printed, and, with its Nasmyth portrait, its copious foot-notes (largely glossarial), and its memoir of eighty-five pages, leaves little to be desired. There might perhaps have been something given in the

way of a Burns bibliography; and the titles of the poems should certainly have been inserted in their alphabetical order among the first lines. For suppose one wants to turn up something in (say) 'The Twa Dogs,' 'The Jolly Beggars,' or 'Tam o' Shanter,' one may know Burns well enough, and yet not know that they open with "Twas in that place," "When lyart leaves," and "When chapman billies." The memoir is an honest and excellent piece of work. We are sorry, though, that it should in any way endorse certain titillating about "Highland Mary" raked together recently by Mr. Eric Robertson. It was reserved for a minister to suggest that Burns misentitled his poem 'To Mary in Heaven'; and it was reserved for Mr. Aitken to suggest that that exquisite lyric was written perhaps under the influence of "a sleepless night through hypochondria, the result either of his troubles with the farm or of one of his social gatherings." This is the only flaw, but it is a grave one. Of the brief memoir by Mr. Tutin little need be said. "Auchertyre" for Ochertyre is a venial misprint, but not so "Jarow" for Yarrow. It was 1801, not 801, that Burns gave his brother Gilbert; and why does Mr. Tutin, as also Mr. Aitken, render *messan* by "small dog"? In the only passage (line 18 of 'The Twa Dogs') where Burns uses the word, its meaning surely is the current one, "mongrel."

MESSRS. MACMILLAN have published a new and illustrated edition of Mr. Francis Parkman's *Oregon Trail*. Mr. Parkman's fascinating book required no aid from the illustrator.

Feuilles de Route en Tunisie, by M. Claretie (Paris, Calmann Lévy), is a good and pleasant little book of travels, which presents an excellently drawn picture of that French protectorate, the success of which has given the lie to the oft-repeated statements as to the inability of the French to colonize.

MR. AUSTIN DOBSON has reprinted in a handsome volume his delightful *Horace Walpole: a Memoir* (Osgood, McIlvaine & Co.). Mr. Dobson is at his best when he writes about Horace Walpole, and he has not spared pains in improving what in its first shape was a highly successful volume.—Another reprint of a very different character is *The Young Cricketer's Tutor*, by John Nyren, which Mr. Nutt has issued with a sprightly preface by Mr. Whibley. Nyren's book is historically interesting—perhaps we should more correctly say romantically so, for is there not room to suspect that the Hambledon Club played a larger part in Nyren's pages than it did in real life, and did not he owe a good deal of his English to Cowden Clarke? Mr. Whibley apparently thinks not, but we cannot say he has removed our suspicions.

AMONG the reprints of novels that have reached us are *Tim* (Macmillan & Co.); *The Three Fates* of Mr. Marion Crawford (same publishers); and *The Island of Fantasy*, by Mr. Fergus Hume (Griffith & Farran).

We have on our table *Where to go Abroad*, edited by A. R. Hope Moncrieff (Black);—*Popular Guide to Boroughbridge*, by W. T. Swain (Boroughbridge, Swain);—*Letters from Queenland*, by the Times Special Correspondent (Macmillan);—*Comparative Philology of the Old and New Worlds in Relation to Archaic Speech*, by R. P. Greg, F.S.A. (Kegan Paul);—*Persian Literature, Ancient and Modern*, by E. A. Reed (Kegan Paul);—*The Legend of the Holy Grail*, by G. M. Harper (Baltimore, U.S.), the Modern Language Association of America);—*Modern Painting*, by G. Moore (Scott);—*An English Grammar*, by Prof. W. D. Whitney and Mrs. S. Lockwood (Arnold);—*Catalogue of the College of New Jersey at Princeton, 1892-1893* (New Jersey, U.S., Princeton Press);—*Hints on Cricket*, by R. Daft (Bristol, Arrow-smith);—*Electric Lighting and Power Distribu-*

tion, Part II., by W. P. Maycock (Whittaker & Co.);—*Advanced Physiography*, by R. A. Gregory and J. C. Christie (Hughes);—*On the Application of Suitable Mechanism to a Case of Amputation of Both Hands*, by F. G. Ernst (Sprague & Co.);—*Charity Organisation Series: The Epileptic and Crippled Child and Adult* (Sonnenschein);—*The English Baby in India and How to Rear It*, by Mrs. H. Kingscote (Churchill);—*The Soil in Relation to Health*, by H. A. Miers and R. Crosskey (Macmillan);—*The Future of British Agriculture*, by Prof. Sheldon (W. H. Allen & Co.);—*Evolution and Religion*, by A. J. Dadson (Sonnenschein);—and *Hume's Treatise of Morals, and Selections from the Treatise of the Passions*, with an Introduction by J. H. Hyslop (Arnold).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Hornby's (The late T.) *Gleanings in Many Fields, Notes on the New Testament*, 2 vols. 8vo. 12/ cl.
Moule's (Rev. H. C. G.) *Epistles to the Colossians and Philemon*, 12mo. 2/ cl. (Cambridge Bible for Schools.)
Origen, *The Philocalia*, of Text revised, with Critical Introduction and Indices, by J. A. Robinson, cr. 8vo. 7/ net.
S. Thomas Aquinas, *The Commentary of, on the Lord's Prayer*, translated by Rev. E. Male, 12mo. 2/ cl.
Simms's (A. H.) *The Atonement of our Saviour, Six Sermons*, cr. 8vo. 2/ cl.
Texts and Studies, *Contributions to Biblical and Patristic Literature*, ed. by J. A. Robinson, Vol. 2, No. 3, 6/ net.

Law.

Hughes's (W. S.) *The Technology of Law*, 8vo. 28/ cl.

Poetry and the Drama.

Anne Boleyn, an Historical Drama in Five Acts, cr. 8vo. 3/6
Dante's *Divine Comedy*, in Nine-Line Metre by G. Musgrave: *The Inferno or Hell*, cr. 8vo. 2/6 cl.

History and Biography.

Alcott (A. Bronson), *his Life and Philosophy*, by F. B. Sanborn and W. T. Harris, 2 vols. cr. 8vo. 16/ cl.
Bradley (A. G.), *Champersey (A. C.)*, and Baines's (J. W.) *Hist. of Marlborough College during Fifty Years*, 7/6 net.
Joyce's (P. W.) *A Short History of Ireland*, cr. 8vo. 10/6 cl.

Geography and Travel.

Conway and Coolidge's *Climbers' Guides: The Mountains of Cogne*, by G. Yeld and W. A. B. Coolidge, 18mo. 10/
Marsden's (Kate) *On Sledge and Horseback to Outcast Siberian Lepers*, cheap edition, cr. 8vo. 2/6 cl.
Smith's (Rev. A. C.) *The Autobiography of an Old Passport*, royal 8vo. 21/ cl.

Science.

Braithwaite's (Dr.) *Retrospect of Medicine*, Vol. 107, 6/6 cl.
Eccles's (S. S.) *Scintilla, a Record of Clinical Observations*, 8vo. 3/6 cl.
Taylor's *Euclid*, Books 1-4, *Solutions to the Exercises*, edited by W. W. Taylor, 12mo. 6/ cl.
Todhunter's (I.) *History of the Theory of Elasticity and Strength of Materials*, ed. by K. Pearson, Vol. 2, 8vo. 30/
Wright's (M. R.) *Heat*, cr. 8vo. 4/6 cl.

General Literature.

Baker's (J.) *By the Western Sea, a Summer Idyll*, 3/6 cl.
Besant's (W.) *The Ivory Gate*, cr. 8vo. 3/6 cl.
Buller's (H. F.) *Kingsmead*, 3 vols. cr. 8vo. 31/6 cl.
Cole's (C.) *A Norseman's Wooing*, cr. 8vo. 2/6 cl.
Crommelin's (May) *Midge*, cr. 8vo. 2/6 cl.
Fenn's (G. M.) *The New Mistress*, cr. 8vo. 2 bds.
Griffith's (A.) *My Peril in a Pullman Car*, cr. 8vo. 2/6 cl.
Haggard's (H. R.) *Eric Brighteyes*, cr. 8vo. 3/6
Hobbes's (J. O.) *The Sinner's Comedy*, 12mo. 2/ cl. (Pseudonym Library.)
King's (E.) *West Cliff, a Slight Sketch of Portland Isle, a Romance*, cr. 8vo. 6/ cl.
Otolengui's (R.) *A Conflict of Evidence*, cr. 8vo. 2/ bds.
Paul's (F. T.) *Text-Book of Domestic Economy*, complete, 4/
Ray's (L.) *The Last Cruise of the Teal*, cr. 8vo. 3/8 cl.
Seal (H.) *On the Nature of State Interference*, cr. 8vo. 2/6
Tristram's (W. O.) *Coaching Days and Coaching Ways*, cr. 8vo. 6/ cl. Large-Paper Edition, royal 8vo. 30/ net.
Wagner's (C.) *Youth*, translated from the French by E. Redwood, cr. 8vo. 3/6 cl.

FOREIGN.

Theology.

Billeb (H.) *Die wichtigsten Sätze der neueren alttestamentlichen Kritik, vom Standpunkte der Propheten Amos und Hosea aus betrachtet*, 3m.
Heinrich (G.) *Theologische Encyclopädie*, 6m.
Holzinger (H.) *Einführung in den Hexateuch*, 15m.
Leonides' v. Neapolis *Leben des hl. Johannes des Barmerherzigen*, 4m.

Law.

Ficker (J.) *Untersuchungen zur Rechtsgeschichte*, Vol. 2, Part 1, 11m. 20.

Fine Art and Archaeology.

Brambach (W.) *Raimundus Lullius in Bildern des XIV. Jahrh.*, 22m. 50.
Castanier (P.) *La Provence préhistorique et protohistorique*, 15fr.
Ebers (G.) *Die hellenist. Bildnisse aus dem Fajūm*, 1m. 60.
Gladbach (P.) *Charakteristische Holzbauten der Schweiz*, Part 4, 9m.
Mars *Croquis de Plage (Plages Belges)*, 6fr.

Music.

Boukay (M.) *Chansons d'Amour*, 3fr. 50.

History and Biography.

Arneth (A. Ritter v.) *Aus meinem Leben*, 2 vols. 12m.
Bismarck (Fürst v.) *Politische Reden*, Vol. 6, 8m.

Lenglé (F.) *Le Neveu de Bonaparte*, 3fr. 50.
Mabilleau (L.) *Victor Hugo*, 2fr.
Regesta Regni Hierosolymitani, ed. R. Röhrich, 13m. 60.
Regesten der Markgrafen v. Baden u. Hachberg, 1000-1313, bearb. v. K. Fester, Parts 2 and 3, 8m.
Strakosch-Grassmann (G.) *Der Einfall der Mongolen in Mitteleuropa in 1241 und 1242*, 7m.

Geography and Travel.

Schanz (M.) *Das heutige Brasilien*, 5m.

Philology.

Ägyptische Urkunden aus den Museen zu Berlin, Part 4, 2m. 40.
Bédier (J.) *De Nicolao Museto*, 3fr.
Beiträge zur historischen Syntax der griechischen Sprache, hrsg. v. M. Schanz, Vol. 3, Part 4, 4m.
Holtzmann (A.) *Das Mahabharata u. seine Theile*, Vol. 2, 12m.
Jusserand (J. J.) *L'Épopée mystique de William Langland*, 3fr. 50.
Schmidt (R.) *Das Kathakutukam des Crivara, verglichen m. Dschāmi's Jusuf u. Zuleikha*, 2m.
Zanchi (V.) *L'Eucuba e le Troiane di Euripide*, 5m.

Science.

Barral (G.) *La Connaissance de la Mer*, 4fr. 50.

General Literature.

Paulian (L.) *Paris qui mendie*, 3fr. 50.
Ferret (P.) *Manette André*, 3fr. 50.
Quellen (N.) *Bretons de Paris*, 3fr. 50.
Sales (P.) *Femme et Maitresse*, 3fr. 50.
Saussure (H. de) *Le Nez de Cléopâtre*, 3fr. 50.
Vautier (C.) *Hélène Dalton*, 3fr. 50.

THE WORD "CRAM" IN THE 'NEW ENGLISH DICTIONARY.'

The Scriptorium, Oxford, July 4, 1893.

In the *Athenæum* of April 16th, 1892, Mr. J. P. Owen, in a controversy with Mr. Wren as to *cram* and *cramming*, appealed in advance to the authority of the 'New English Dictionary.' The part of the Dictionary containing *cram* and its derivatives has now been published, and Mr. Owen has turned to the word. Unfortunately it does not quite fit in with his preconceived notions, and Mr. Owen is "disappointed." He writes to the *Athenæum*, therefore, to regret "the very misleading treatment of this word and its kindred" in the Dictionary, and to deplore "that Dr. Murray and his coadjutors should have bestowed such entirely inadequate attention on these expressions." The latter is an inference of his own; he knows absolutely nothing of the amount of attention or the amount of time bestowed upon the words, except from the results. There are scholars who could tell a very different tale. The "unwary reader" might think the result meagre enough, if he trusted to the compendious "example" of it given in four lines by Mr. Owen, consisting of one line of the note appended to our definition in the Dictionary, and one quotation (or rather part of one quotation), neither the first nor the last, singled out from the twelve given under the verb. To possessors and readers of the Dictionary, who have themselves turned up the word, nothing need be added; but as all readers of the *Athenæum* are unfortunately not possessors of the Dictionary, it may be worth while to state that exactly one column of its closely printed pages is devoted to this one sense of *cram* and its derivatives. The verb occupies a column and a half, of which 37 lines are devoted to the explanation and illustration of Mr. Owen's sense. To the same sense the substantive *cram* allots 13 lines, while the combinations *cram-book*, *cram-man*, &c., have 17 lines, the participial adjective *crammed* 8 lines, *crammer* 10 lines, and *cramming* 18 lines; to say nothing of *crammable*, *crammee*, and *crammist*. In all, 36 quotations are given to illustrate these words in the sense in question. If it had been necessary and space had permitted, a much greater wealth of illustration could have been exhibited; the quotations given are chosen from among three or four times as many which were before the eyes of the editor and his coadjutors; but users of the Dictionary, I have no doubt, consider that the subject has been amply treated—indeed, more than amply, when the space and time at our disposal are considered. I am at a loss to know why Mr. Owen selects the Whately quotation as a specimen of what the Dictionary tells him. Why does he pass over the earliest technical quotation given, that of 1810 from the 'New

Address to the Free Members of Convocation in Oxford, by Dr. E. Tatham, Rector of Lincoln College, in which "the business of cramming preparatory to Public Examinations," in connexion with the new Oxford statute respecting Public Examinations, introduced three years before, is dealt with? Is it that Mr. Owen, having incautiously stated his prepossession that "coaching is an Oxford term, cramming a Cambridge one," is disappointed at finding his theory not supported by the facts adduced, and prefers to ignore this quotation, and to call the treatment of the word "very misleading"? I believe this is absolutely the first time that the epithet "misleading" has been applied to the treatment of any word in the Dictionary; and the charge is so delicious that, with Mr. Owen's leave, I will use his words as a quotation for *mislead*, and hand them down in the Dictionary, that posterity may not forget the one discerning man who has detected in our exhibition of the facts a base attempt to mislead the unwary.

It is clear from Dr. Tatham's use of *cram* in 1810, and from Edgeworth's use of *crammer* in 1809, as adduced by Mr. Owen, that the word had been for some time in colloquial use; indeed, the figure is so obvious that both Dr. Watts in 1741, as cited in the Dictionary, and a writer in the *Microcosm* of 1787, as cited by Mr. Owen, had employed it for the nonce; and doubtless the writer of a monograph upon the word could hunt up a catena of quotations from 1741 to 1810, showing its gradual acceptance as an every-day word. But for the lexicographer, who, to produce one part of the Dictionary in a year, must, every day of every week, write, print, revise, re-revise, and send to press, the history of twenty-five words in all their senses, a monograph upon every sense of every word is absurdly impossible; and if it were possible, the public would not buy the hundred volumes to which the work would extend. If, however, people who have made special studies of particular words or particular senses of words, and are thus, in no depreciatory sense, "men of one word," or, more exactly, "men of one sense of one word," would send their results to me before I have to grapple with that word or sense, they would materially accelerate the progress of the Dictionary and contribute to its completeness. I may add that the small-type note appended to the definition of *cram*, "always depreciatory or hostile," which Mr. Owen is pleased to call "Dr. Murray's own dictum," was considered and approved by at least a dozen competent scholars, including some of the best living authorities on English. Its usefulness as a statement of fact is not at all impaired by the other fact that Mr. Owen rather likes, and perhaps finds it useful, to be known as a "crammer." Were there not cynics who, for reasons best known to themselves, rather enjoyed being called "dog"?

J. A. H. MURRAY.

GUY DE MAUPASSANT.

GUY DE MAUPASSANT, who died at Paris on the 6th of July, came of an old Norman family, and was born at the Château of Miromesnil (Seine-Inferieure), August 5th, 1850. He was sent to school at Rouen, and it was there that he made the acquaintance of Flaubert, an acquaintance which was to have so great an influence upon his career as a writer. For years he underwent an actual literary training under Flaubert, "l'illustre et paternel ami que j'aime de toute ma tendresse, l'irréprochable maître que j'admire avant tous," as he expresses it in the dedication of his first volume, 'Des Vers,' a collection of really remarkable poems, which have never been appreciated as they deserve. It was only after a long and hard apprenticeship to letters that he allowed himself the luxury of appearing in print. 'Boule-de-Suif,' a short story included in the famous

'Soirées de Médan,' was his first signed work, and it remains, perhaps, his very finest achievement. From 1880 to 1892 he wrote with unflagging diligence, at the rate of two volumes a year, alternating collections of short stories ('La Maison Tellier,' 'Miss Harriet,' 'Contes de la Bécasse,' 'L'inutile Beauté,' &c.) with novels ('Une Vie,' 'Bel-Ami,' 'Mont-Oriol,' 'Pierre et Jean,' 'Fort comme la Mort,' 'Notre Coeur,' &c.), and with one or two impressions of "land-travel or seafaring" ('Au Soleil,' 'Sur l'Eau'). It was at the height of his success that he was so cruelly struck down by the mental malady from which death has now released him. He had undermined a magnificent constitution by an amount of over-work and of over-excitement of every kind, which would have killed an ordinary man in a few years.

As a writer Maupassant was "de race," as the French say; he was the lineal descendant of the early *conteurs*. Trained under the severe eye of the impeccable Flaubert, he owed infinitely, no doubt, to that training, and much to the actual influence of the great novelist, who, in 'L'Éducation sentimentale,' has given us the type of the modern novel. But his style is quite different from that of Flaubert, of which it has none of the splendid subdued richness, the harmonious movement; it is clear, precise, sharply cut, without ornament or elaboration; with much art, certainly, in its deliberate plainness, and with the admirable skill of an art which conceals art. M. Halévy has aptly applied to him the saying of Vauvenargues: "La netteté est le vernis des maîtres." Not Swift himself had a surer eye or hand for the exact, brief, malicious notation of things and ideas. He seems to use the first words that come to hand, in the order in which they naturally fall; and when he has reached this point he stops, not conceiving that there is anything more to be done. So, if he has not invented a new style, like Goncourt, he has carried on the tradition of French prose, faultlessly.

As a novelist Maupassant has done remarkable and admirable work; but it is as a *conteur* that he is supreme, and it is in his *contes* that he will live. As a writer of the *nouvelle*, or short story, Maupassant has no rival. He saw exactly so much of nature in general, and exactly so much of a given incident or emotion, as could be realized within the limits of a short story, in which there would be just room for a clear, firm statement of the facts. His ability in selecting and fitting his material threatened to become mechanical, a skill of the hand merely; but it never did so. Compare one of his tales with a tale of even so brilliant a story-writer as Mr. Kipling, and his supremacy in this difficult art manifests itself at once. A tale by Mr. Kipling is merely an anecdote—an anecdote of the most vivid kind, but nothing more. What is lacking? Just that which seems to count for so little, and which really counts for so much: the moral idea. With Maupassant the moral idea is always there, at the root of what may seem at first a mere anecdote; it is there, permeating the whole substance of the story, giving it its vitality, and its place in the organism of nature. Every story is thus rounded, and becomes complete in itself by becoming the part of a great whole. Even Maupassant's cynicism, which was fundamental, and which sent him for his subjects to the seamy side, always, of things, could not vitiate in him this principle of all great art. His apprehension of what I call the moral idea was certainly not what in England is called moral; and it must be admitted that much of his work is unnecessarily, wantonly unpleasant, and that most of it is not quite needfully sordid. But, being professedly not a psychologist, being content to leave the soul out of the question, he found that the animal passions were at the root of our nature, that they gave rise to the most vivid and interesting kinds of action, and he per-

sisted in rendering mainly the animal side of life. Probably no writer has ever done so more convincingly, with a more thorough knowledge of his subject, and a more perfect mastery of his knowledge. In his later work he seemed to be trying his hand at psychology, to be beginning to concern himself about the soul. It was a deviation from his true path, the path of his success; and the avenging madness came to save him, as he is now finally saved by death, from the fatality of a possible "ascent" out of his solid and sufficing materialism.

ARTHUR SYMONS.

ZIMMER'S 'IRISH ELEMENT IN MEDIEVAL CULTURE.'

In your notice (July 8th, p. 64) of the book bearing this title you have not thought it right to weaken your well-deserved praise of Prof. Zimmer's lecture by any strictures upon the character of the translation. It seems to me that in the interest of honest work, if not in the interest of Prof. Zimmer himself, something ought to be said to warn the English reader against supposing that the volume in any sense represents the original. A sentence taken from the extract you quote will illustrate its relation to the German, which I place by its side:—

Beside commentaries on the Holy Scriptures and grammatical treatises, which were a necessary part of the education of every scholar of that time, he composed numerous poems, for special occasions, addressed to Charles the Bald, whose praises he sang when that monarch visited Liège, drawn thither by the literary fame of its monastery.

Ausser Kommentaren zu biblischen Schriften und Grammatikern, wie sie der Beruf eines Lehrers in damaliger Zeit mit sich brachte, und einem christlichen Fürstenspiegel hat er zahlreiche Gelegenheitsgedichte verfertigt: Karl der Kahle, die vornehmsten Glieder der königlichen Familie und was von Berühmtheiten des Frankenreichs nach Lüttich kam, wurde von ihm angesungen.

Here are some other specimens:—

In the year 406, hordes of Vandals from the Upper Rhine invaded Gaul, ancient Germany, and Burgundy, and settled on the left bank of the Rhine, &c.

Isenbarressed by numerous other grammatical difficulties.

Introduced Christianity into other Anglo-Saxon kingdoms near East Anglia, Mercia, and Essex.

Considering the attitude of the Irish monks in the seventh century towards the Anglo-Saxons and Franks, it is quite easy to comprehend in what way and how earnest was the desire for knowledge awakened in their converts, and why it became a necessity for these to group themselves around their revered instructors and to follow in their lead. Thereupon, &c.

Im Jahre 406 braust der Vandalensturm vom Oberrhein durch Gallien, Alemannen und Burgunder setzen sich links des Rheines fest, u.s.w.

Die Rektion der Präpositionen ihm Schwierigkeiten machte.

Tragen das Christenthum in andere angelsächsische Reiche nach Ostangeln, Mercy, Essex.

Bei dieser Stellung der irischen Mönche im 7. Jahrhundert unter Angelsachsen und Franken ist es ganz begreiflich, dass in diesen Ländern selbst bei Bekehrten die Sehnsucht und das Bedürfnis erwachte, dorthin zu ziehen, woher die verehrten Lehrer in Gruppen kamen. Namentlich, u.s.w.

I could if required add instances from every page of the book, and could point out the way in which not only is almost every technical expression either omitted or mistranslated, but also long passages of the most trifling nature are foisted into the text without a word of explanation. I should not have troubled you with this protest but for the value of Prof. Zimmer's original unadulterated production.

REGINALD L. POOLE.

A COMPLAINT.

Haigh, Wigan, July 5, 1893.

My attention has been directed to a series of articles appearing in the *North British Advertiser*, entitled 'The Pioneer Printers of Edinburgh,' by W. T. Dobson, prominently headed "All rights reserved." A careful perusal has convinced me that although Mr. Dobson has made most free use of 'Annals of Scottish Printing,' a work written by Dr. Dickson and myself, not the slightest acknowledgment or mention of such a book is to be found in the articles. If proof is required, I shall be happy to forward to you in parallel columns long passages from the 'Annals and

the corresponding passages as printed by Mr. Dobson. I hope you will allow me to protest in the strongest manner against this unfair use of a work which cost Dr. Dickson and myself years of hard work. Mr. Dobson should bear in mind that, while reserving his own rights, he ought to respect those of others. J. P. EDMOND.

PROF. H. NETTLESHIP.

THE death of Prof. Nettleship in the prime of life is a serious loss to English scholarship and the University of Oxford. As an undergraduate he had a distinguished career, in the course of which he attracted the especial notice of Conington, who asked him, soon after he had taken his degree, to help him in completing his *Virgil*. Nettleship wrote the notes on books x. and xii. of the *Æneid*, and saw the whole of the last volume through the press in 1871 after Conington's decease. He was elected a Fellow of Lincoln; and in 1865, by the advice of Mark Pattison, he went to Berlin, where he attended the lectures of Maurice Haupt, of whom he afterwards wrote an admirable notice. Not long after his return to England he became an assistant master at Harrow, and in 1878 he succeeded Archdeacon Palmer as Corpus Professor of Latin: a post for which he was admirably suited, for he combined accurate and cautious scholarship with a keen appreciation of the masterpieces of literature. A very fair idea of his professorial activity may be gained from his 'Lectures and Essays,' which he brought out in 1885. Such papers as the 'Suggestions introductory to a Study of the *Æneid*,' and the lectures on Horace, contained in that volume, are admirable specimens of literary criticism, careful and acute, yet tasteful and modest, and reflecting the character of the writer; while his remarks on Verrius Flaccus, Aulus Gellius, and Nonius are excellent examples of technical scholarship of a high order, and especially of the power of piecing together small scraps of information and of drawing deductions from them. Of the Latin grammarians indeed Mr. Nettleship had acquired an almost unrivalled knowledge, and for several years he was engaged on a Latin dictionary. It was a great disappointment to him when the Clarendon Press declined to carry out his original scheme, and he had to content himself with grouping together the chief of the materials he had amassed under the title of 'Contributions to Latin Lexicography.' He had qualified himself for his task as few men have done, and it is deeply to be regretted that he was denied the opportunity of carrying it out.

By all who knew him Prof. Nettleship was highly esteemed. Somewhat shy with strangers, he won and held the attachment of those who learned to know him by the sweetness of his disposition, the genuine modesty and unselfishness of his character, his width of knowledge, and his power of sympathy. To this journal his death is an especial loss, as although his contributions to it were only occasional, they were admirable specimens of thoroughly competent, clear, and kindly criticism. The sudden death of his brother, Mr. R. Nettleship, in Savoy last summer was a severe shock to him; and when the University met after the vacation he determined to abandon his professorial work for a time, and spent some months in Berlin. On his return he was laid low with typhoid fever, which from the first assumed a serious form, and after some months of illness he has expired. He took a keen interest in the higher education of women, and his decease will be sincerely deplored by the ladies at Somerville and Lady Margaret who attended his lectures.

THE NAVY RECORDS SOCIETY.

July 10, 1893.

A NEW society calling itself the Navy Records Society has been formed, and as its objects clash with those of the Hakluyt Society, of which I have been for the last six years honorary secre-

tary, I wish to point out that a most undesirable rivalry is likely to result, and to state the case very briefly for the last-mentioned society, now in its forty-seventh year.

In the first place we have regularly issued two volumes annually, although we have received no support beyond the subscriptions (11. 1s.) of a very limited number of members, averaging about 280 (the India Office takes twenty copies and the Admiralty two). A good proportion of our members are naval men and naval institutions, and were we to lose their subscriptions owing to the preference they may probably give to the new society, with its title specially designed to catch them and its list of exalted patrons, our income, even now inadequate for the work undertaken, may be still further reduced.

Among the objects of the Navy Records Society, as reported in your issue of the 8th inst., is "the reprinting of rare or generally inaccessible books of naval interest, and the translation of similar MSS. or works in foreign languages." But this is precisely what we aim at, and what we have done and are doing; in fact, it is a serious invasion of our field. Competent editors, possessing personal knowledge of the countries described in old narratives of travel and adventure, are difficult to meet with, and should we be deprived of their voluntary services it will be impossible to maintain the standard of excellence aimed at in our publications.

Without funds and without editors how can the Hakluyt Society exist?

I attended the first meeting at the United Service Institution some time back to complain of this unfair treatment of an old and honoured institution which has numbered among its presidents such distinguished names as Sir Roderick Murchison, Sir David Dundas, and Sir Henry Yule; but finding, to my surprise, the President of the Hakluyt Society among the supporters of the new society, I said nothing, preferring to make my protest through you.

Mr. Clements Markham has doubtless been an efficient secretary in the past, but as a president he would have been the last person I should have expected to see on the council of a rival society.

In conclusion, may I suggest that the Navy Records Society should join us? United we may continue doing really valuable work; as rivals there must be constant friction, and the weaker must succumb.

E. DELMAR MORGAN,

Hon. Sec. Hakluyt Society.

THE AUCHINLECK LIBRARY.

IN the sale of a portion of the Auchinleck Library, which took place at the rooms of Messrs. Sotheby, Wilkinson & Hodge on June 23rd and two following days, the under-mentioned lots brought high prices: Boswell's Tour to the Hebrides, author's own copy, 14l. Breton's Solemn Passion of the Soules Love, 20l. Burns's Poems, first edition, 102l. Chap-books collected in 1763 by James Boswell, 18l. 10s. Hamor's Virginia, 37l. Encouragements for the New Plantation of Cape Breton, now New Galloway, by mee Lochinvar, 76l. Smith's Advertisements for Planters in New England, 60l. Waterhouse's Virginia, 39l. Wood's New England, 25l. Biblia Latina, printed in 1483 at Venice, 24l. Burton's Anatomy of Melancholy, first edition, 23l. 10s. Civil War Tracts, 55l. 2s. 6d. Drummond of Hawthornden's Poems, on large paper, 48l.; and his Flourishes of Sion, 10l. 5s. Biblia Latina, printed in 1583 by Plantin, 20l. 10s. MS. of Bellenden's Translation of Boece's Chronicles, 1531, 28l. Goldsmith's Traveller, 1770, and Deserted Village, 1770, 36l. (these copies had the verses which were written by Dr. Johnson underlined by him in pencil). Boswell's Life of Dr. Johnson, the proof-sheets of first edition, with autograph corrections, 127l. Dives and Pauper, printed

in 1496 by Wynkyn de Worde, 21l. Mantuan Opera, Grolier's copy, 30l. Questions to be resolvit at Perth, 20l. 5s. Scot's Discoverie of Witchcraft, first edition, wormed, 16l. Vas-perae Pontificales, MS. on vellum, 30l. Purchas his Pilgrims, 46l. Ramsay's Gentle Shepherd, the original MS., 104l. Roxburgh Club Publications, 57l. 12s. 6d.

Literary Gossip.

MR. MURRAY is going to publish a memoir of the late Duke of Clarence, which Mr. J. E. Vincent has compiled with the sanction of the Prince of Wales. It will be accompanied by portraits and illustrations by Mr. W. M. Simpson and others.

LORD DUNMORE's paper at the Royal Geographical the other night was a fore-taste of his two volumes of travel through Kashmir, Western Tibet, Chinese Tartary, and the Russian dominions, which Mr. Murray is to issue under the title of 'The Pamirs.'

MESSRS. LONGMAN intend to reissue the late Lord Lytton's poems in three volumes. The first will contain 'The Wanderer,' published in 1858, when the writer was an unpaid *attaché*. The text is that of the first edition. The second was a reprint of the first, but in subsequent editions Lord Lytton omitted and altered a great deal. He was not satisfied with the result, and always contemplated remodelling the volume. As he did not do this, and the first form of the book has been usually preferred, it is to be reproduced in the new issue, which is to appear in September. 'Lucile' will follow in November, and a volume of selections in January.

MR. GOSSE is to contribute a volume on the Jacobean poets to "Murray's University Extension Manuals," edited by Prof. Knight. Among the Jacobean poets Mr. Gosse counts Ben Jonson, Chapman, Donne, the Beaumonts (Francis and Sir John), John Fletcher, and also Giles and Phineas, Campion, Drayton, Webster, Drummond, Heywood, Middleton, Browne, Massinger, Wither, Quarles, Rowley, Lord Brooke, and Daborne.

MR. FRASER RAE has had all the carefully preserved Sheridan papers which Moore inspected, but which Moore could not print at the time, placed at his disposal by Sheridan's great-grandson. He purposes using this unpublished material to expand his 'Life of Sheridan,' which has long been out of print. These documents include many letters, of great personal interest, which passed between Sheridan and his first and second wives, between the Prince Regent and him, as well as a copy of 'The School for Scandal' in which the author has made noteworthy corrections.

MESSRS. LONGMAN have in the press another reprint from Mr. Anstey's contributions to *Punch*, being 'The Man from Blankley's: a Story in Scenes,' which attracted more than usual attention on its appearance.

THE Rev. R. H. Charles, who has just brought out a new translation of the Book of Enoch, is at work on an edition of the Ethiopic text of the Book of the Jubilees (based upon MSS. in the British Museum and Paris which are more complete than those used by Dillmann), with an English trans-

lation, notes, and appendices, similar to those which he has given in the Enoch.

MR. WALTER PATER has been chosen to fill the vacancy created in the committee of the London Library by the election of Mr. Leslie Stephen to succeed Lord Tennyson as President of that institution.

THE news has been late in reaching us of the death, on the 16th ult., of Mr. Wilson Graham (Mr. Aylward), the painstaking editor of the Chaucer Concordance. The deceased took the whole of this work upon himself in 1888 (when he appealed in our columns for volunteer helpers over the slips); and he retained it till the recent acceptance of it by Dr. Flügel, to whom he was still passing the mass of matter over. He had lately become subject to fits of an epileptic character; and it is supposed he was seized with one during a walk on the banks of the Thames near his home at Maidenhead, for his body was found there in some eighteen inches of water at the foot of a sharp bank six feet high. His sudden removal at the age of only about thirty-five years will be heard of by all with sincere regret. All outstanding slips, &c., should now be sent direct to Dr. E. Flügel, Leland Stanford Junior University, Palo Alto, California.

THE visit of "Maarten Maartens" to England has created a demand for a popular edition of 'God's Fool,' and this work will be at once added to "Bentley's Favourite Novels." In reference to the title, which in some quarters met with objection, we may remark that it is based upon St. Paul's saying that "the foolishness of God is wiser than men."

MR. T. FISHER UNWIN is about to publish the fourth chapter of Dr. Douglas Hyde's translation of the 'Love Songs of Connacht.' Dr. Hyde collected his materials from the lips of the Irish-speaking peasantry, from MSS. in his own possession, and from the Gaelic MSS. stored in the Royal Irish Academy. Dr. Hyde gives the original text in addition to his English transcription, and in the latter he has endeavoured to reproduce the exact metres and the vowel-rhymes of the former. This instalment contains forty-five songs.

MR. W. J. STAVERT, the Rector of Burnall-in-Craven, is going to print at the Clarendon Press his parish registers from 1559 to 1700. They contain many entries connected with the Cravens, Yorkes, Tempests, Dawsons, Battys, and other families well known in the neighbourhood. A second volume, containing such registers as are in existence at Burnall for the period 1700-1812, is promised.

MISS MARIE CORELLI writes:—

"A rumour having gone the round of the papers to the effect that I have finished a new 'novel,' entitled 'Nehemiah P. Hoskins, Artist, a Faithful Study of Fame,' will you kindly grant me space to contradict the statement? 'Nehemiah' is a short story only, intended for magazine publication. It is true that I have finished a novel, which will appear in October; its title, however, is not yet decided upon."

THE death is announced of Mr. Pulling, the author of the 'Life and Speeches of the Marquis of Salisbury.' Shortly after taking his degree at Oxford, Mr. Pulling became Professor of History at the Yorkshire College, Leeds, and edited jointly with Mr.

Sidney Low a 'Dictionary of English History'; but he resigned his post some years ago, and became an active journalist on the Conservative side.

OXFORD is to have no summer meeting, but there is to be a Conference on Secondary Education at the beginning of the October term. Cambridge, on the other hand, intends to begin on July 29th, and go on to August 26th. The Master of Trinity, Prof. Jebb, Prof. Sidgwick, Prof. Maitland, Sir R. Ball, Sir H. Roscoe, Mrs. Fawcett, Vernon Lee, and other persons of note have promised their help.

THE Edinburgh summer meeting will begin on the thirty-first of July and lasts throughout August. Among the better-known lecturers are M. Edmond Demolins, M. Paul Desjardins, Prof. Patrick Geddes, and Prof. Lloyd Morgan. A characteristic feature will be the series of studies entitled 'A Regional Survey of Edinburgh and Neighbourhood.'

MR. HERMANN VEZIN's semi-private recital of 'The Royal Marriage Ode,' by Mr. Eric Mackay, which took place on July 3rd, is to be followed by a public recital on Friday evening, July 21st, in the theatre room of the Prince of Wales's Club, formerly the Lyric.

FREE libraries seem to be extending in Lancashire. At Ashton-under-Lyne a new free library and technical school has just been opened, and at Darwen a free library and school of science is being built. At Stretford, near Manchester, a poll has been taken on the question of adopting the Free Library Acts, when 1,312 votes were given affirmatively and 212 negatively.

THE title of Mr. Alfred Pollard's contribution to the series of "Books about Books," which he has been editing for Messrs. Kegan Paul & Co., has been altered to 'Early Illustrated Books,' in order to avoid the confusion between outsides and insides suggested by the original title, 'The Decoration of Books.' The chapter on English books has been written by Mr. E. Gordon Duff, whose own volume on 'Early Printed Books' appeared last week. Mr. Duff has also in preparation, to be issued to subscribers by the same firm, a portfolio of facsimiles illustrating every type used at an English press before 1500. The facsimiles, of which only three hundred copies will be printed, are being executed at the Clarendon Press, and will be issued in September under the title 'Early English Printing.'

PROF. LAMBROS has published in the *Hestia* of July 9th a facsimile of one side of a leaf of the Athos Codex of the 'Shepherd' of Hermas. The MS., of which a collation was published at the Cambridge Press by Prof. Lambros and the Rev. Armitage Robinson, is interesting throughout. Till Prof. Lambros came across it in the convent Gregoria at Mount Athos, it had not been seen since Simonides stole three leaves of it, and sold them with his transcript of the rest of the MS. to the Leipzig Library. Of course, since the rediscovery of the six leaves of the fourteenth century at Mount Athos, Simonides's transcript has lost all value.

THE Parliamentary Papers likely to be of the most interest to our readers this week

are Abstract of Accounts of the University of Glasgow for the Year ending Michaelmas, 1892 (2d.); and Evidence taken by the Select Committee on Parliamentary Debates (1s.).

SCIENCE

CHEMICAL LITERATURE.

The Chemical Basis of the Animal Body. An Appendix to Foster's 'Text-Book of Physiology.' Fifth Edition. By A. Sheridan Lea, D.Sc., F.R.S. (Macmillan & Co.)—This appendix to Dr. Foster's 'Physiology' has been enlarged since the last edition, and now constitutes a treatise on the chemical substances occurring in the animal body. It is pagged separately from the rest of the text-book, and has a separate index, so that it may be looked upon as an independent work, though it has numerous references to its parent volume, and may be profitably read therewith. The book has been written on the same lines as in former editions, the chemistry of the body being described under the headings of the names of the chemical substances. The proteids are first described, and then the enzymes and bodies related to the proteids, these being bodies of which the physiological importance is vast, but of which our chemical knowledge is yet very imperfect. Then follows a description of the carbohydrates, fats, fatty acids, organic bases, and the comparatively simpler compounds found in the excreta, of the chemistry of which more is known. This part of the book was read in proof by Dr. S. Ruhemann; it contains many constitutional formulæ and much special chemical information of great importance, though we fear some of it may be at present beyond the taste of the general medical reader. The concluding portions of the book are on the colouring matters and pigments of the animal body, concerning which again exact chemical knowledge is wanting. Some new figures of crystals, after Krukenberg, Kühne, and Funke, have been introduced into this edition. One of the best features of the work is that extensive references to the literature of the subject, and especially to recent work, are given throughout; these references are provided with a separate index, and will be most valuable to students and original workers. What appears to us a minor blemish is that the author often adopts the German way of spelling chemical names, and does not follow the rules recommended by the Chemical Society of London, and now generally used in this country. We can most heartily recommend this book for its general accuracy and for the care with which it has been brought up to date.

Chemical Lecture Experiments: Non-metallic Elements. By G. S. Newth. (Longmans & Co.)—The issue of this book indicates clearly how the departments of the science of chemistry are becoming more and more specialized. In this book, of about 330 pages, Mr. Newth has collected from his stores of long and accumulated experience no fewer than 632 experiments, illustrating the modes of preparation and the properties of the non-metallic elements and their more important compounds. That Mr. Newth has made an excellent selection, and described his experiments well and clearly, goes almost without saying. He has had a unique preparation for his task, first as a student at Owens College, and now for nigh twenty years as chemical lecture demonstrator in the Royal College of Science, South Kensington; he has seen and prepared the experiments of those masters of chemical lecture experiments, Roscoe, Frankland, and Thorpe, and succeeded to the traditions and devices of such demonstrators as McLeod and Pedler, his predecessors at South Kensington. Of course, also, other masters of the art, such as Hofmann, show their impress on the experiments described. No experiment has

been admitted into the book without having been the subject of the author's personal investigation, and he gives also 221 woodcuts from original drawings, besides three from previously published blocks. Nearly all the experiments described are simple, and may be performed with simple apparatus; but a few requiring resources beyond those of an ordinary laboratory, as on the liquefaction of gases, are included. There is a short chapter on lantern illustrations with oxy-hydrogen or electric light, and an appendix containing numerous miscellaneous tables which may be useful to the chemical lecturer as diagrams. The teacher will find the directions generally so good that he will very rarely have any difficulty in repeating any experiment with success, and often the little devices derived from the experience of Mr. Newth will come as a material help even to the experienced teacher, as where he shows the principal reason of soap bubbles bursting when shaken on to a layer of carbonic acid. This is not the place to pick out particular experiments; we may mention, however, that those on water are especially good, and two on the freezing of water by its own evaporation are very pretty. The preparation of nickel-carbonyl is given, but we fear that few preparers thereof will readily obtain the yield indicated by Mr. Newth; but then few have his experimental genius. We most cordially recommend this work to every lecturer on chemistry—indeed, he cannot afford to be without it; and to the student it will be a great aid in understanding the properties of the elements here dealt with, and as a labour-saving companion in the lecture-room. We trust that the success of this book will be such as to induce Mr. Newth to give us the result of his long experience of lecture experiments to illustrate the metallic elements and the chemistry of the carbon compounds. The work is clearly printed on good paper, and very free from misprints.

Chemistry of the Organic Dyestuffs. By R. Nietzki, Ph.D. Translated with Additions by A. Collin, Ph.D., and W. Richardson. (Gurney & Jackson.)—Probably of all the branches of organic chemistry, that which deals with the synthesis of dyestuffs has received the greatest attention, and the importance of the subject has been clearly demonstrated by the advances made of late years in the development of this industry. The present treatise, which is the outcome of a dictionary article, gives an excellent *résumé* of this branch of chemistry, so far as it is possible for a work of this kind to bring up to date a subject in which, by reason of constant research, the material is always increasing. Thus it may be mentioned that, since the discovery of Graebe's biphenylene-ethylene, the statement that "all hydrocarbons are colourless" no longer holds good, as the substance in question, which contains only carbon and hydrogen, is of a brilliant red colour. Further, recent investigations have shown that in the formation of azo-compounds certain combinations can take place in the meta-position, and also that green azo-colouring matters have been obtained. In the work, in addition to a description of the dyestuffs themselves, due attention has been paid to discussing the value of certain groupings of the atoms with regard to their influence on the tinctorial properties of the various compounds. A substance containing a colour-giving group or chromophore is more or less coloured, but is not a dyestuff. Witt calls these compounds chromogens. They become true dyestuffs by the introduction of a salt-forming group, such as a sulphonic or carboxylic acid group, or by the introduction of what Witt terms auxochromes, which are amido or hydroxyl groups. The mechanical and chemical dyeing theories are commented on, in connexion with which some of Knecht's researches are quoted. A short historical summary of the growth of the industry is also given, commencing with Perkin's mauve, this being the first dyestuff made on an

industrial scale. For the convenience of classification the dyestuffs are considered with regard to their chemical constitution, and are classed according to the particular chromophoric groups they contain. Under this arrangement the following are some of the principal headings: nitro-compounds, azo-dyestuffs, oxyquinones and quinoneoximes, triphenylmethane dyestuffs, which also include the fluoresceins, azine dyestuffs, quinoline and acridine dyestuffs, and indigo. A chapter also deals with a number of natural dyestuffs of unknown constitution, some of which—amongst others rhamnetin, cochineal, and Cachou de Laval—still continue to be employed, as it has not been found possible to replace them by artificial dyestuffs, owing to certain special properties which they possess as regards particular shades or fastness to light or soap. Two other dyestuffs are classed by themselves, one of them, murexide, being no longer in use. The other, canarine, obtained from potassium thiocyanate, is employed in dyeing cotton yellow from an alkaline bath when it serves as a mordant for basic colours. The English edition of the work has been considerably extended so as to include newer products and also to correct certain statements in the light of recent discoveries. In order to bring the work as far as possible up to date an appendix has been added, following in this respect the original. The translation, on the whole, appears to have been carefully performed, although occasional errors have crept in. These, however, are for the most part of minor importance, and the translators are to be congratulated on having rendered accessible to a larger circle of readers a valuable treatise on the subject of organic dyestuffs.

THE MUSEUMS' ASSOCIATION.

ONLY a few years have passed since the curators of our museums, stimulated by such men as Stanley Jevons and other believers in the great value of museums as educational agents, banded themselves together in the form of an association akin to that of the librarians. York, Liverpool, Cambridge, and Manchester had been successively the centres of the annual meetings, when it was felt by many that the time had come for holding a congress in London. The idea was warmly taken up by Sir William Flower, who was nominated as President, and by his powerful support the meeting recently held was in every way an unqualified success. A strong local committee was formed, including many well-known private collectors and representatives of all the important metropolitan museums. Several societies also aided in the work, and the Zoological Society placed its rooms at the disposal of the Association. The meetings commenced on July 3rd, and continued practically throughout the week.

In the presidential discourse with which the proceedings were opened, Sir W. Flower explained how a national museum should, in his opinion, be built, and how its collections should be arranged. Within recent years several important museums of natural history have been erected; London, Paris, Vienna, and Berlin have erected grand museums, and yet not one of these realizes the modern idea of what a museum should be. Profiting by the failures of these institutions, the President submitted his own plan, in which the principal feature is the separation of large "reserve collections," and the systematic way in which these are brought into relation with the working offices on the one hand and the public galleries on the other. It is to be hoped that some attempt may be made to carry out the President's ideas in countries where the national museums have yet to be built, and it is possible that in this respect Holland may take the lead. The value of Sir W. Flower's suggestions was acknowledged in speeches by Sir James Paget and Sir Henry Howarth.

The mornings of the meeting days were devoted to the reading and discussion of papers on museums. Mr. Jonathan Hutchinson, the eminent surgeon, explained his views on the arrangement of a village museum, and the members subsequently visited his private museum at Haslemere. Mr. Paton, of Glasgow, one of the founders of the Association, read a paper dealing with the borrowing and lending of works of art. Mr. White, the curator of the Ruskin Museum at Sheffield, explained Mr. Ruskin's views on the use of museums and the arrangement of their contents. Dr. Slater pointed out the principal types of vertebrate animals suitable for exhibition—a paper which is likely to be most helpful to curators anxious to illustrate the higher forms of life, but perplexed in making a selection. Mr. Platnauer, of the York Museum, one of the energetic secretaries of the Association, submitted his views on the arrangement of a collection of insects; while Mr. Newstead, of the Grosvenor Museum, Chester, presented several communications of practical value to entomologists and ornithologists.

During the afternoons and evenings visits were paid to various museums, the principal centre being the Natural History Museum, where the director and the keepers of the several departments were untiring in their attention. As a notion has got abroad in certain quarters that the Museums' Association inclines too much to natural history, it is well to note that the members were most cordially received at the British Museum by Dr. Garnett, Dr. A. S. Murray, and Mr. C. H. Read; while much aid in the organization of the London meeting had been obtained from Mr. Eastlake, of the National Gallery, and Mr. Wyatt Papworth, of the Soane Museum.

As evidence of the interest taken in the meeting, it may be remarked that the Royal Society, the Geological Society, and the Society of Antiquaries had thrown their rooms open to the members; whilst the Royal College of Surgeons, probably in recognition of Sir W. Flower's former connexion with their museum, invited the members to the conversazione commemorative of the jubilee of the fellowship.

The next meeting of the Museums' Association will be held in Dublin, under the presidency of Prof. Valentin Ball, the Director of the Science and Art Museum.

GEOGRAPHICAL NOTES.

To the July number of the *Geographical Journal* Dr. Schlichter contributes a learned paper containing a *résumé* of historical evidence as to the Zimbabwe ruins in Mashonaland; but though his comments are full of interest, they do not lead to any new or very definite conclusions. That the ruins are Arabian, and were built at a time when that nation was devoted to phallic worship, was already generally admitted; but their approximate date is still a matter of conjecture. All that Dr. Schlichter can say is that for the present we must rest satisfied with fixing them at a time anterior to the Christian era. In the same number of the *Journal* there is a useful note by Mr. Delmar Morgan, giving an outline of the geographical and geological results of the Pevtsof expedition and M. Bogdanovich's surveys in Eastern Turkistan and Northern Tibet. These Russian travellers have continued the researches of the late General Prejevalsky, and have done important geographical work in the region referred to, including a route survey 6,300 miles in length, 4,000 of which were mapped by Pevtsof's own hand with the plane-table, on a scale of 5 versts to the inch. The latitude and longitude of 34 points were determined astronomically, while 350 heights were determined barometrically. Much light has been thrown on the mineral and other resources of the regions visited, the jade quarries and gold mines being noticed at length

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in the Russian report descriptive of the expedition. M. Bogdanovitch is of opinion that the only chance of penetrating into Tibet from the north-west is on foot, owing to the want of forage for beasts of burden. He adds that Ladak forms the best base for entering the country, i.e., by the route followed by Capt. Bower.

Ideale Welten in Wort und Bild (Berlin, Felber; London, Williams & Norgate) is a new work by Dr. H. Bastian, the wonderfully energetic and "vielseitigste" Director of the Berlin Ethnological Museum. It consists of three volumes, dealing respectively with travels in India, ethnology and history with special reference to India, and the cosmogonies and theogonies of Indian religious philosophers, with special reference to the Jains. The work is well illustrated; it abounds in information of the most varied kind bearing upon the subjects dealt with, and is enriched with numerous incidental remarks showing the author's wide experience and great learning. But for all this it is not likely that 'Ideal Worlds' will prove attractive to the general reader, and even to the specialist its perusal must prove a severe task. There is no division into chapters, nor is there an index. The language occasionally rises into eloquence, but as a rule the style is involved; sentences of eighty words are by no means rare, and parentheses abound to such an extent that we feel inclined to dub the author "Father of the Parenthesis." It is quite clear that Dr. Bastian has not allowed himself the time to arrange his voluminous notes so as to produce a well-proportioned whole, and hence this latest work of his, like several of the former volumes published by him, must remain caviare even to those specially interested in the subject with which he deals.

Jahrgang IX. of *Die Bevoelkerung der Erde*, herausgegeben von H. Wagner und A. Supan (Gotha, Perthes), is limited to a statement of the population of towns, the preceding part having dealt with the population of countries and districts. In a summary statement at the end of the volume Dr. Supan gives a list of 270 towns the population of which exceeds 100,000 souls, and of these twelve towns have a population exceeding one million, namely, London (4,415,958), New York, with Brooklyn, Jersey City, &c. (2,885,243), Paris (2,712,598), Berlin (1,763,543), Vienna, Philadelphia, Chicago, Tokyo, and four towns in China.

MEETINGS FOR THE ENSUING WEEK.

Wed. Japan, 8½.—Wood and its Application to Japanese Artistic and Industrial Design. Mr. G. Cawley.
Fri. United Service Institution, 3.—The Mediterranean and the Suez Canal in Naval War. Lieut. C. W. Bellairs.
Sat. Botanic, 3½.—Election of Fellows.

Science Gossip.

MESSRS. LONGMAN are going to publish a monograph on 'Micro-organisms in Water,' by Prof. and Mrs. Percy Frankland.

MR. CHARLES CHREE has been appointed Director of the Kew Observatory, in succession to the late Mr. G. M. Whipple.

MR. W. H. PREECE, F.R.S., has, with the assistance of Mr. Arthur J. Stubbs, just finished the preparation of 'A Manual of Telephony,' which will be published early next month by Messrs. Whittaker & Co. A not unimportant feature in the work is the large number of especially drawn diagrams.

THE *Doctorjubiliäum* of Prof. Max von Pettenkofer, the founder of experimental hygienics, was celebrated on the 1st inst. at Munich, with all those academic solemnities which are so much in vogue in Germany. Numerous congratulations poured in from German and foreign universities and many distinguished personages. The town council of Munich presented to the Jubilar the golden medal of citizenship.

THE meeting of the German Naturforscher und Aerzte—which was postponed last year, as

we announced at the time, on account of the cholera—will be held in September at Nuremberg. We also hear that not fewer than three thousand (?) persons have promised their participation in the International Medical Congress, which is to be held from September 24th to October 1st at Rome.

FINE ARTS

Jahrbuch der Königlich Preussischen Kunstsammlungen. Dreizehnter Band. (Berlin, Grote.)

THE most interesting articles in the present number of the 'Jahrbuch,' as far as the general public are concerned, will probably be those in which Dr. Bode has brought together the results of his investigations as to the origin and history of those Asiatic carpets, the beauty of which, as he reminds us, first dawned on the general public some thirty years back. The earliest attempt at scientific treatment of the subject was made, in Germany, by Lessing's 'Altorientalische Teppichmuster'; this was followed, two years ago, by Riegl's valuable catalogue to the exhibition of carpets held in the Handels-Museum at Vienna, nor should we forget to mention in this connexion Sir George Birdwood's excellent introduction to Mr. Vincent Robinson's 'Eastern Carpets.' Dr. Bode, who is himself a collector, observing that the carpets which he from time to time picked up showed exactly the same patterns as those depicted in many old Italian and Flemish pictures, came to the conclusion that it might be possible to throw a good deal of light on the chronology and development of carpet-making in the East by sorting the different patterns, determining in each division which were the original types, and dating these roughly in accordance with epochs at which we find them reproduced in Western art. As to the greater part of the really old specimens which have come down to us, they are easily accessible, being preserved mostly in palaces, churches, and museums. The age and place of manufacture of such as these can be settled approximately by comparison with examples of Persian miniature painting, metal, leather work, glass, and details of architectural decoration, the chronology of which has been accurately fixed.

Dr. Bode's observations on all these points are brought together on the occasion of the purchase by the Berlin Museum of a magnificent old carpet from the Synagogue at Genoa. Cut short at both ends, in reckless fashion, where the human figure had been introduced, there yet remains fully sufficient to show how noble must have been the complete work. The carpet belongs to the category of what Dr. Bode christens "Beast-carpet," like the famous "Hunt-carpet" in the possession of the Emperor of Austria, received by one of his house as a gift from the great Tsar Peter. The inner field of the Genoese carpet shows the beasts interlaced by trees and plants of lovely design; on the rose-coloured ground of the central lozenge-shaped compartment cranes flutter amongst delicate ornament, and the graceful flowers and leaves of the enclosing border tell out on a rich tone of blue. In this class of carpet Dr. Bode, no doubt rightly, detects the mingling of pure Persian art

with foreign motives and elements, which are specially marked in the drawing of the figures, beasts, and plants. Persian fancy rules the general arrangement and distribution of the details, but the details themselves betray the influence of Chinese art. As similar in style, we may cite a carpet exhibited by Prince Schwazenburg at the Vienna Exhibition, another in the Museo Poldi at Milan, one purchased at Bologna for Berlin, and a small one now in the Oesterreichische Museum. These carpets—like the allied and more numerous class in which beasts and plants are combined, and Chinese elements so fused with Persian that the design assumes a national character—are nearly always of the most costly material; as, for example, silk interwoven with silver and gold. They belong to the finest period of Persian art, and from the evidence of Chinese influence—as to which any one may judge for himself by looking at the admirable illustrations which adorn Dr. Bode's pages—they needs must recall to us the immense popularity of Chinese work with Shah Abbas the Great, who brought artists from the Celestial Empire to the Persian Court.

No example of these costly works, which were probably of State manufacture, has, as yet, been identified by Dr. Bode in any old painting; they were doubtless regarded as too precious for use. The carpets which figure in the works of Italian masters, and which have been reproduced by Rubens, by Vermeer, by De Hoogh, Terburg, Metsu, and other Dutch *genre* painters, though of an allied class to the beast-carpet, show no beasts, only flower forms and wholly decorative ornamentation. Alongside of these may be placed another group of larger forms of design (illustrated from Dr. Bode's collection and Mr. Vincent Robinson's catalogue), which seem to have made their appearance in Europe in the seventeenth century. To the seventeenth century, too, we owe the first of the prayer-carpet, a beautiful example of which is given from the collection in the Berlin National Museum. Far more perplexing than any points connected with the foregoing are the questions which arise concerning certain carpets of an earlier date, which appear in a limited number of pictures of the fourteenth and beginning of the fifteenth century, and of which only isolated examples have come down to us. In these we find beasts introduced as an essential element, but on a totally different principle. Instead of a large genial design, we get rows of little spaces in which one or two beasts are repeated in regular interchange; the rich flowered grounds of the true beast-carpet are missing, and their noble borders are replaced by a narrow edging. Strong local colours on a ground of yellow, red, or black heighten the barbaric character of the effect. The early date at which these carpets are to be found reproduced by European artists excludes the, at first sight, likely hypothesis that they are a crude attempt to imitate the sixteenth century designs, and we are thus forced back on the supposition that they are derived from some early model.

From this point we begin to take into account a great deal of conjecture. All kinds of difficulties crop up; for example, we are puzzled by the obscure origin of

carpets which show Chinese beast coats-of-arms, such as the Ming arms—a dragon fighting a phoenix—these being assuredly neither Chinese nor Mongol work, because the beasts are rendered by some one who had not the least idea what his model meant. One of these, depicted by Domenico di Bartolo in a painting of his at Siena, has been recently acquired for Berlin, and will be at once recognized, from the reproduction in the text, as the type of certain carpets, not uncommonly to be met with, which have a distinctly Saracenic character. Further embarrassments overtake us, too, arising from the too successful nature of modern reproductions, and we find Herr Riegl and Prof. Karabacek at issue over a carpet on which the professor professes to read an inscription proving it to have been made in North Syria in the thirteenth century, while his opponent avers, on pure grounds of style, that it comes from the borders of China and is of a much later date. The fact is that when we come to those large groups of carpets which show arabesque patterns, classification is well-nigh impossible, and variety endless. The most ingenious efforts are made by Dr. Bode to affix given dates to given styles by showing what portions of Asia were open in certain years to Italian trade; but then there are the large series which came in through Smyrna in the sixteenth and seventeenth centuries, ordered from Europe chiefly by England and Holland. Many doubtful points have, indeed, been elucidated as the result of Dr. Bode's labours, but he has raised many more which, for the present, must remain without explanation. As a help towards their solution, he asks, eagerly, for more exhibitions such as that held recently in Vienna, and surely London, with its singular wealth of this class of works of art, might do something to forward the object in view. An exhibition of old Eastern carpets might possibly be found to be an agreeable diversion from the supply of "Old Masters" which every winter brings us.

From Dr. Bode on Eastern carpets we turn to Dr. Lessing on the "Croy-Teppich," which he treats in an article illustrated by a welcome reproduction of that marvellous achievement, which is of the highest importance, not only as an historical document, but as a work of art. The "Croy-Teppich" was woven in Stettin in 1554, and bequeathed to the University of Greifswald by Duke Ernst Bogislav, the last descendant of the illustrious house of Croy and Arschott, in 1684, on conditions which are, to this day, religiously observed. Every ten years the said tapestry is brought from its hiding-place and hung up to view; the Rector puts on the chain and ring of the dead duke, and the University joins him in keeping a memorial day in honour of the mother of Ernst Bogislav, the Duchess Anna of Croy. Brought to Berlin in 1891 for repair, it then became possible, for the first time, to searchingly examine the inscriptions of the "Croy-Teppich" and the portraits, in which we have lifelike representations of twenty princes and princesses of the allied houses of Saxony and Pomerania. A peculiar significance is given to their assemblage by the introduction of the figures of Melanchthon and Bugnhagen, whilst, above all, Dr. Martin Luther thunders from

his pulpit. A superb reserve of strength is maintained throughout, so that it is impossible to conceive a work more instinct with life and at the same time more strictly decorative in character.

Large is the space devoted this year in the pages of the 'Jahrbuch' to works of ornamental art. We have essays on Martin Luther's wedding cup (Lessing), on the works of the engravers and chasers of plate in the German Renaissance (Winkler), on the silver plate collected by Frederick the Great (Seidel). The two articles contributed by Seidel embrace, indeed, all the various objects of interest gathered together by Prince Henry and King Frederick of Prussia, and he gives as illustrations some excellent reproductions of several fine portraits by Antoine Pesne (from Prince Henry's collection), and of a couple of brilliant busts by Houdon, of whom also he contributes, by the way, an admirable and accurate sketch.

After Dr. Bode's articles, however, the most important papers will be found to be those in which Dr. Carl Justi continues his studies on the hidden treasures of Spain. Under the heading 'Lombard Sculptures,' he traces the history of some remarkable monuments once standing in a chapel of the Carthusian monastery near Triana—a suburb of Seville—and now transferred to the cathedral of that town. Ordered in Genoa about 1520 by Don Fadrique de Ribera in memory of his father and mother, they were carried out by Antonio Maria de Aprilis and Pace de Gazini. Step by step Justi cautiously builds up out of an enormous mass of material the chronicle of the lives and works of these two sculptors, whom he shows to have come to Genoa, as did numbers of their fellow villagers, from hamlets lying on the shores of Lake Lugano. The illustrations justify Dr. Carl Justi in attributing great importance to the work of these men in connexion with the movement of the early Renaissance in Upper Italy. Pace, to whom is due the tomb of Donna Catalina de Ribera, took, whether by command of his patron or to suit his own fancy, suggestions as to construction from works of Roman or Florentine character—possibly from a tomb due to the chisel of Miguel Florentino, then already erected in the Cathedral of Seville. The result is a curious and fascinating mingling of pseudo-classic lines with execution and ornament of a purely Lombard character, but an impression of order and symmetry is thus obtained which renders Pace's work superior in general effect to the second monument, which was erected by Antonio Maria de Aprilis. The investigations made by Dr. Justi in connexion with these two sculptors have brought him to the track of many others, allied to the same families and engaged in like manner on works executed in Spain and even in France; but the one particular find on which he may be congratulated at the present moment is, we think, his discovery of a relic of Fernan Colon, the illegitimate son of the great Columbus. The story of the library which Fernan Colon brought together with the magnificent purpose of giving it, together with a College for Mathematics, to the public of Seville, will never fade from the memory of scholars. Nor shall we readily forget the neglect and indifference of his heirs, by which Seville was defrauded of

her heritage. Withdrawn from view, soiled and plundered, the present Biblioteca Colombiana contains but a small portion of the 15,370 books and MSS. at which it was reckoned in the correct inventory. It has always been supposed that every trace of the original erection was lost in 1594, when the buildings described as Casas de Colon were destroyed and the remains of the library transferred to the cathedral; but Justi's suspicions having been aroused by the date at which sculptures and marbles were ordered by Fernan Colon of Antonio Maria de Aprilis at Genoa for the gateway, he has tracked the work and has been rewarded by its discovery. The great portal sculptured by Aprile may, it seems, still be seen with its pure Corinthian columns, and the quaint dolphins which should have figured as the fitting supporters of the family arms.

The Architectural Association Sketch Book. Vol. XI., New Series, Parts 1 to 12. (9, Conduit Street.)—This folio fully maintains the well-known character of the series to which it belongs. There are seventy-two instances, and their subjects are, as usual, chiefly ecclesiastical, but there is a moderate number of civic works, and a few details, such as stained glass, monumental slabs, &c. It is pleasant to find that our more ambitious architects have recently turned their attention to the domestic buildings of the stone districts of England. One of the best of these is Barrington Court at Barrington, Somerset, illustrated here by Mr. K. Sakurai, an early sixteenth century building in the local material, with many capital points, such as its pinnacles and spiral chimneys. Mr. Paterson's drawings of Stanley Place, Chester, illustrate a well-known and much studied half-timbered house, now in a deplorable condition, which retains most of its better features, but is no better than many others; of course it is quite worthy of attentive study. Some details of the beautiful arcading in the Lady Chapel of Ely Cathedral, which have been clearly and delicately drawn by Mr. E. S. Cummings in plate 6 and supplemented by careful sections of mouldings on plate 7, leave nothing to be desired. The noble tower of Evercekech Church, Somerset; the north porch at Hereford, which, however, is, except the noble arches of the portal proper, not supremely fine; the screen of High Ham Church, Somerset, c. 1499, but in its type and style representing a purer period of design than prevailed in the eastern parts of England at this period, are excellently illustrated. Howden Church has been used to justify so much poverty-stricken architecture that perhaps it would have been as well if Mr. E. S. Cummings had left it alone. The Swan Inn, at Knowle, Warwickshire, a good and simple piece of seventeenth century domestic building of the humbler order (the iron framework of its sign is "perfectly lovely"), forms part of a capital group of which Mr. W. H. Bidlake made a good drawing for plate 14. There is in the Jacobean doorway in deal, removed from Carey Street to the South Kensington Museum, an unusually happy infusion of the Italian spirit. Mr. R. S. Dods has given careful studies of details on plate 15. That anything so good as the staircase and doorway of Whittington Chambers, College Hill, London, exists, a work of c. 1690, will be news to many who see Mr. E. A. Rickards's plate 16. Six plates drawn by Mr. S. Vacher and Mr. W. G. B. Lewis are derived from parts of Westminster Abbey. Mr. Kitzell has furnished acceptable sketches of a rain-water pipe-head, dated 1692, from Lydney Park, which is perfection in its way. Nobody seems to care for pipe-heads nowadays.

The dining hall of Brasenose is depicted in Mr. A. H. Hart's plate 30, and in plate 31 he has ably dealt with one side of the main quadrangle of Jesus College, Oxford. We have not seen a better drawing than his of the noble oriel window of St. John's College, Oxford, in plate 33, or of the west door of the Chapel of Magdalen on plate 32. Patrington Church, Yorkshire, which has often been delineated, is well represented in Mr. Tapper's plates 34-8. Plain and less well-proportioned than Patrington Court, but a decidedly good specimen of the same period, is Hill's Mansion, Shrewsbury, to which plate 42 is devoted by Mr. G. P. Bankart. Some sections of mouldings from Dunblane Cathedral, drawn by Mr. J. Begg and dated c. 1233, do not raise our idea of Scottish Gothic at that period; but the Romanesque of Jedburgh Abbey, c. 1118, although not the purest of its kind, is dignified. Kellie Castle, plates 49-51, is a semi-barbarous jumble of clumsy elements, like most of the half-fortresses of its time and country. Designers of monuments should study the tomb statue of the Abbess Jeanne de Flandres, which escaped the hands of the mob in Laon Cathedral. We are glad to notice that this volume informs the student as to the dates of the works which it illustrates. This is a great improvement on the practice in former issues of the series.

THE CONGRESS OF ARCHEOLOGICAL SOCIETIES.

The fifth Congress of Archeological Societies in union with the Society of Antiquaries was held on the afternoon of Monday at Burlington House. The chair was taken by Sir John Evans. In addition to several members of the Standing Committee there was an attendance of about forty delegates of twenty-five societies. Those present included Messrs. Cochrane, J. S. Robinson, and Edward Owen (Royal Society of Antiquaries of Ireland); Messrs. C. D. E. Fortnum, G. E. Fox, and James Hilton, and Prof. Flinders Petrie (Royal Archeological Institute); Messrs. W. J. Nichols, Loftus Brock, Wyon, and Lloyd (British Archeological Association); Prof. E. C. Clark (Cambridge Antiquarian Society); Lord Hawkesbury and Rev. Dr. Cox (East Riding Antiquarian Society); Mr. Stanley Leighton, M.P., and Rev. T. Auden (Salop Archeological Society); Messrs. Ralph Nevill and Mill Stephenson (Surrey); Chancellor Ferguson and F. B. Garnett, C.B. (Cumberland and Westmoreland); E. W. Brabrook (London and Middlesex); Revs. C. R. Manning and W. F. Greeny (Norfolk and Norwich); Messrs. C. T. Phillips, J. Sawyer, and Charles Dawson (Sussex); Mr. J. Rutland (Maidenhead and Taplow); Mr. A. E. Hudd (Somersetshire); Rev. W. Bazeley (Bristol and Gloucester); Messrs. T. Barraclough and A. Brooke (Lancashire and Cheshire); Mr. W. P. Baildon (Yorkshire); Mr. G. Payne (Kent); Mr. Arthur Cox (Derbyshire); Mr. A. H. Cocks (Bucks); Rev. P. H. Ditchfield (Berks); Messrs. James Parker and Percy Manning (Oxfordshire); Mr. A. M. Whitley (Cornwall); Rev. E. H. Goddard and Mr. Charles Pouting (Wilts); Mr. A. H. Pearson (Birmingham); and Rev. A. S. Porter (Worcester).

The first subject for discussion was the 'Continuation of the Archeological Survey of England.' Mr. W. H. St. John Hope and others announced that considerable progress had been made with the archeological maps of Essex, Lancashire, Cheshire, Surrey, Sussex, and Derbyshire during the twelvemonth. The Woolhope Field Club (Herefordshire) and the Cumberland and Westmoreland Society were also engaged in the preparation of maps for their respective counties whereon were to be marked antiquities of later date, such as castles, parish churches, manor-houses, monastic buildings, bridges, fords, crosses, battle sites, beacons, and gallowes. The Standing Committee had prepared a series of symbols

indicative of these and other objects, and a resolution was passed expressing a hope that this system of symbolism would be adopted by all counties that proposed to undertake such a task.

The second subject was 'The Restoration and Preservation of Ancient Buildings.' The President, in a few pungent sentences, introduced the question, saying that he believed it was put down on the agenda on this occasion simply to provoke discussion on anything of pressing importance in their own districts. He thought that all genuine antiquaries had now learnt to dread the very name of "restoration," as it usually meant a total alteration in character of the building or part of a building dealt with. There had been some talk of "restoration" of the Wykeham Chantry at Winchester Cathedral, but he believed that wiser counsels had prevailed, and that it would be practically left alone.

Sir John Evans then asked Rev. Dr. Cox if he had anything to say about Lichfield Cathedral. Dr. Cox replied that the whole character and history of the north transept had been irretrievably altered and destroyed, as they were well aware, on exactly the same lines as had been adopted at St. Alban's Abbey; but judging from the exceedingly slow rate at which moneys had been coming in to the Chapter for restoration during the last few months, he believed that the further ambitious projects for change were practically defeated. The protest of the Society of Antiquaries had done much good, and had awakened a considerable amount of local sympathy of a conservative character. The question of Sheriff Hutton Castle and a rumour of threatened demolition was next brought forward. Mr. Baildon quoted from a local paper that nothing more than the reconstruction of a modern adjunct was in contemplation, but Dr. Cox said that was not the case. He (Dr. Cox) had recently paid a careful visit to the castle in conjunction with his friend Mr. Blair, of the Newcastle Society. The part that it had been intended to remove was of the fifteenth century, and as old as any part of the fine ruins of this important historic castle; but it was only a low stretch of buildings pertaining to the outer or base court, which had been often altered for farm purposes. He believed the original idea was to pull this down (in which there were many interesting bits), substituting a modern abomination of red brick and blue Welsh slate. But that project had been deferred, and he had good reason to hope that the owner might be induced to clear away all the farm adjuncts, such as piggeries, cowsheds, &c., that now so sadly spoil the great court.

A 'Photographic Record of Archeological Objects' was the title of a thoroughly interesting explanatory paper by Mr. H. S. Pearson, of the Archeological Section of the Birmingham and Midland Institute. He gave details of the photographic survey of all old objects that they had undertaken of the county of Warwick, certain sections, averaging six square miles, being assigned to different amateurs. All plates were produced in a permanent process and fixed in strong mounts. None was accepted till it had been approved by a competent committee. The results were presented to the Birmingham Free Library, and were always available for reference by antiquaries and others. The issue so far had been that within three years they had produced 1,700 prints of admirable quality. The specimens shown to the Congress fully bore out Mr. Pearson's commendation, and were excellent and well-chosen examples of objects of archeological interest.

Mr. Robinson, a delegate from Ireland, said that last year the Royal Society of Antiquaries of Ireland had resolved to follow in the footsteps of the Birmingham society, and had issued a circular on the subject to their members in February, 1893. So far the results had been most satisfactory, and a large number of good plates, mounted after the Birmingham plan, with short details on the back, were placed on

the table; they included accurate views of cromlechs, round towers, crosses, mediæval castles, and monastic remains. Mr. Stanley Leighton, M.P., preferred the plan of the Shropshire Society in having scrap albums of archeological photographs, and thought the mounting of each would be too cumbersome; but his views did not receive any support. Mr. W. H. St. John Hope urged that a scale of some kind should always be introduced in the photographs. Mr. G. E. Fox said that archeological photographers required warning that they must not attempt to produce a pretty picture, but should secure faithfulness in details. Prof. Flinders Petrie hoped that the societies would eventually see their way to classified lists of archeological objects, either in the county or in local museums. Sir John Evans expressed his warm approval of the example set by the Midland Institute, and said that it was highly desirable that it should be generally followed throughout the country. He moved a resolution empowering the Standing Committee to print the leading details of the Birmingham plan in the Congress Report, and requesting Mr. Pearson to allow the whole paper to be printed in the *Antiquary*, a resolution which was cordially adopted.

The Rev. Dr. Cox next introduced the question of 'Archeological Education,' arguing that it was very easy to interest the working classes in different branches of antiquarian research by means of popular village lectures and explanatory discourses in local museums, with the result that they not only became intelligently interested in the past history of their country, but also proved useful collectors of objects of archeological interest. He spoke with favour of the small museums that not a few village schoolmasters were beginning to form, and showed proofs of large diagrams illustrative of old stone implements and old bronze implements which he had had prepared from blocks kindly lent by Sir John Evans, and which the East Riding Society were about to distribute to the national schools of their district. The Rev. E. H. Goddard (Wilts) said how interested the boys of his village had become in old stone implements, especially when they found that he gave them a penny for every true specimen! He also spoke of the wonderful collection of flint implements and Roman coins, &c., made by Mr. Brooks, of Marlborough, which was almost entirely due to the instructions he had given to the flint-diggers and other workers of the district. Chancellor Ferguson, Mr. Loftus Brock, and others joined in the discussion.

The last subject on the agenda was the 'Compilation of a List of Sepulchral Effigies,' which was introduced by Mr. W. H. St. John Hope. An interesting discussion ensued, which was taken part in by Rev. C. Manning, Prof. Clark, Mr. Ralph Nevill, and Mr. G. E. Fox. The general idea was that it would be highly useful to have a volume or volumes accurately compiled after the plan of Haines's 'Brasses.' The Standing Committee were requested, as a preliminary to this, to prepare a small handbook giving illustrated types of effigies of priests, knights, civilians, and ladies of different periods.

Mr. Loftus Brock brought forward a scheme for drawing up a list of "Saxon" remains in our parish churches, but the general impression was adverse to the possibility of such a list being satisfactorily accomplished, as it would of necessity involve much speculative guesswork.

After a useful and practical session of four hours the Congress adjourned, most of the members meeting again an hour later for dinner at the Criterion, under the presidency of Sir John Evans.

THE ROYAL ARCHEOLOGICAL INSTITUTE.

The annual meeting, the fiftieth, of the Institute is being held this year in London. On Tuesday last the members assembled in unusual numbers at the Guildhall, where

the Lord Mayor held a reception punctually at noon. He has long been a member of the Institute and a well-known archaeologist, so there was a peculiar fitness in the society visiting the City and its surroundings during his tenure of the office of chief magistrate. Another interesting feature of this year's session was the association with the Institute of about thirty members of the Société Française d'Archéologie, under the presidency of that eminent antiquary Comte de Marsy. The Lord Mayor's opening address of welcome, addressed both to the English and French archaeologists, was sensibly brief and excellent, and he talked good common sense with regard to "restoration." He then made way for Lord Dillon, the new President of the Institute, who confined his remarks to a practical summary of the work before the meeting, together with various allusions to the changes they would find since the last visit of the Institute to London, which was in 1866, and to the enormous strides that archaeology had made in its hold on the English mind during those twenty-seven years. Lord Dillon was followed by the Comte de Marsy, and the reception came to an end.

After luncheon, which was served at the Manchester Hotel, Aldersgate Street, the members, to the number of upwards of two hundred, visited the celebrated church of St. Bartholomew the Great, Smithfield. Here they were met by Mr. Aston Webb, the architect of the restorations, who carefully explained the history of the church and of its desecrations and recovery, and claimed, with apparent justice, that he had not retouched a single old stone, and that in the cases where a reproduction of Norman work seemed inevitable, he had been careful to introduce differing moulding, which would tell the tale that the work was nineteenth century, and merely a copy of that of the seventeenth century. The condition of the Lady Chapel, now in squalor and until recently a fringe factory, excited much interest.

A short walk from Smithfield took the company to the Charterhouse. In the chapel they were gracefully welcomed by Canon Elwyn. Mr. Micklethwaite gave a good lecture, naming the salient points of the Carthusian system, and tracing briefly the history of the monastery after the Dissolution, when it passed into the hands of the Duke of Norfolk, and subsequently into those of Sutton, the founder of the hospital. The arrangement of a Carthusian house, the inmates whereof lived almost entirely separate lives in small houses of their own, was well explained by plans from Mount Grace, near Northallerton, the most perfect of the extant English houses of the order. The chaplain, Rev. J. Le Bas, conducted the members through the rest of the buildings. The hall, which is almost exactly as it was left by the Duke of Norfolk in 1570, was much admired.

In the evening the Library Committee of the Corporation held a reception in the Guildhall Library. The upper and lower art galleries and the museum were also thrown open. Among the exhibits were a very complete series of books of the London presses from the time of Caxton. There was also a large collection of books and autograph letters and manuscripts of the poet Shelley. A large series of drawings of old London, by Mr. Philip Norman, F.S.A., excited considerable interest. At 9 o'clock, in the Upper Art Gallery, Mr. Micklethwaite opened the Antiquarian Section to an inconveniently crowded audience, taking for the subject of his paper 'The Growth of Monastic Buildings as illustrated by Westminster Abbey.' The elevations and ground plans of the Abbey were most carefully prepared, and each section of its history received its special treatment, namely, 1055-1067, 1100-1150, 1245-1260, 1260-1269, 1370-1500, and 1503-1512. A large drawing was given, a quarter full size, of the present re-

mains of a Saxon pier that belonged to the original church.

On Wednesday, July 12th, the fine thirteenth century chapel of Lambeth Palace was crowded soon after 10 o'clock, when the Archbishop of Canterbury, standing in one of the stalls, gave a peculiarly interesting epitome of the history of Lambeth Palace, and particularly of the chapel, from 1197, and told the tales of Archbishop Parker's consecration here and of Archbishop Laud's restoration of the chapel with a graphic simplicity. Laud describes how he found the chapel "very nasty," and the glass of the windows "like a beggar's patched coat." The Archbishop then conducted the visitors to the Great Library, which formerly was the hall of the palace, and spoke of the different stages of its history and gradual development to its present use. Mr. S. W. Kershaw had arranged some of the more remarkable treasures of the library for exhibition. One of these was Archbishop Parker's original list of the books then in the palace, in his own handwriting. It is rarely that the Institute, in its many excursions, has met with a more able and courteous conductor than the Archbishop proved himself to be, and above all one with such a pleasant voice. Sir Talbot Baker thanked his grace for his kindness on behalf of the Institute.

On reaching the other side of the Thames, the nave of Westminster Abbey formed the rallying point, where the members were met by Mr. Micklethwaite, who, with characteristic directness and marked ability, rapidly described the leading features and dates of the nave. He pointed out how the work had stopped for some time in the middle of the fourteenth century, as shown by the Decorated arcade work that could be seen here and there in the occasional spaces left in the monumental wall screens. Another station was made by the rails in front of the high altar, where the new round window of the north transept came in for well-deserved condemnation. This restoration was described as "totally destructive of all history." Subsequently the circle of chapels round the translated shrine of the Confessor were successively described. Mr. Micklethwaite was also specially good in his description of the thirteenth century shrine for the saint, and concluded that the true date of its accomplishment by Peter, the Roman artificer, was 1279, and not 1269.

At 3 o'clock, after luncheon at the Westminster Palace Hotel, the company assembled in the Jerusalem Chamber, which was speedily crowded. Here Dr. Wickham Legg, F.S.A., read a paper on 'The Sacring of the English Kings.' It proved to be one of extreme interest and of much novelty to the great majority of the company. He began by pointing out that the English king was no mere layman, but a *persona mixta*, capable of spiritual jurisdiction. This was shown by the three swords which had always been carried before the sovereign when approaching Westminster Abbey for coronation. One of these had a blunted edge, and betokened the quality of mercy, the second denoted spiritual jurisdiction, and the third temporal power. The King of France was considered in some respects the first ecclesiastic in his dominion, whilst the Emperor of the Holy Roman Empire had to be in holy orders, at least as a deacon, and was required to sing the Gospel at the Mass or at least to mix the chalice for the Eucharist. The anointing was a peculiarly sacred ceremony, and was by no means general to all sovereigns. It was used from the earliest days for the Kings of England and France, and was also customary with those of Jerusalem and Sicily. In later times the King of Scotland obtained the privilege of anointing by special Papal permission. But there were many Christian kings who were not anointed. In England a cream, or special preparation, and not mere holy oil, was

used for anointing the head of the sovereign, this cream, or chrism, receiving a special benediction at the hands of the archbishop or some bishop deputed by him. Thus Laud, when Bishop of St. David's, consecrated the cream used for the anointing of Charles I. Dr. Legg then proceeded to compare various parts of the English coronation office with that of the consecration of bishops.

By permission of the Queen, the various coronation robes used at the crowning of Her Majesty fifty-five years ago were exhibited. We believe it is the first time they have been seen since that ceremony. Dr. Legg had procured a dress-maker's dummy, and, with assistance, gradually clad the figure in the various garments that pertained to the solemn rite. The first was the fine linen *colobium sindonis*, corresponding to the alb of the cleric or to the rochet of a bishop. Next came the tunicle or dalmatic of cloth of gold. Over this was worn the armilla or stole, put on across one shoulder as worn by a deacon. The splendid mantle of cloth of gold worked with imperial eagles, and richly embroidered with rose, shamrock, and thistle, was compared to the ecclesiastical cope or chasuble. The best authorities are now convinced that the cope and chasuble are but variants of what was once the original priestly vestment. Bishop Virtue, of Portsmouth, kindly translated the chief points of the paper and explanations into French for the benefit of the visitors from France. Dr. Cox moved a vote of thanks to Dr. Legg for one of the most interesting papers that had ever been submitted to the Institute, and desired also to express their acknowledgments to the Queen for her gracious permission to inspect the robes.

In the antechamber were placed on dummies the elaborate set of Westminster coronation copes, of varying dates, the oldest of which cannot date back beyond the seventeenth century. Inquiry of a verger in charge elicited the reply, gravely given, that they were first used at the coronation of Richard II. He looked somewhat shocked when a flippant member of the Institute asked him if he had not meant to say Nebuchadnezzar. A thorough inspection of the various abbey buildings other than the church was then made, under the capable guidance of Mr. Micklethwaite.

In the evening there was a brilliant conversation at the Mansion House, on the invitation of the Lord Mayor. A charming feature of the music was that, in addition to the strains of the band of the Coldstream Guards, there was much rendered that specially appealed to antiquaries. The Plainsong and Mediæval Music Society, under the direction of Mr. Richard Mackway, contributed a variety of early English music, in the shape of rounds, madrigals, ballads, and part-songs. Selections of music written by English composers of the sixteenth and seventeenth centuries were also played upon the lute, viols, and harpsichord, under the direction of Mr. Arnold Dolmetsch. Another great attraction was the truly magnificent assemblage of almost every piece of the municipal insignia of the boroughs of England that possessed any archaeological, historic, or artistic virtue. In 1888 the Society of Antiquaries had a great gathering of this kind of plate, when 150 articles were brought together; but at the Mansion House there was an array of no fewer than 250 maces, swords of state, caps of maintenance, oars, chains, and other badges. The Lord Mayor during the course of the evening received many congratulations from his brother members of the Institute on the baronetcy, the intimation of the bestowal of which had reached him that day.

'OLD WEDGWOOD.'

20, Alfred Place West, S.W., July 8, 1893.

THANKING you for your kindly notice of part i. of my book in to-day's issue, I beg to say that I am alone responsible for all the text therein. Dr. Propert's name appears at the

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end of my description of his Portland vase as owner, not as the writer of the article. Perhaps the words "the property of" or "from the collection of" added would have made this more clear; but as the owner's name is given to every piece illustrated the repetition would be tedious. My allusion to the Saxon word "delf" is of the nature of a query. In Lancashire, Cheshire, and other Northern counties where the English of Shakspeare's time is still spoken, all pottery for ordinary use was called "delf" centuries before any could have been imported from Holland, and is still so described. An excavation of the ground, such as a quarry or any similar work, is also called a "delf." May there not be some connexion between "delf" and "delfe"? To err is human, also literary and typographical. I have just discovered a curious error in part i. A plaque "The Judgment of Hercules" is described in Wedgwood's catalogue of 1787 as "modelled agreeably to Lord Shaftesbury's idea of representing this subject." This extract, probably copied correctly, appears in type as "Lord Salisbury's idea," &c.; the error unnoticed in proofs or revised by self and other correctors. To my readers I would apologize in the quaint words of an author of 1613: "Who faulteth not, lieth not: who mendeth faults is commended: the printer hath faulted a little: it may be the author oversighted more."

FRED. RATHBONE.

* * The name of Dr. Propert is placed at the end of the description in a line by itself after the manner of a signature, nor is there anything in the letterpress to make one suppose that he is not the writer.

THE ANTONINE WALL.

I.

THE military director of the German *Limes Commission*, General von Sarwey, has been during the last week making a minute examination of the Roman wall between Forth and Clyde. As our party was "personally conducted" by the Committee entrusted by the Glasgow Archaeological Society with the excavations and general study of the wall, the inspection was conducted under exceptionally advantageous conditions. The important results attained by the observations and excavations of the Glasgow Committee form, of course, the foundation of all that is here said; to this is added the wide experience of General von Sarwey in Roman fortifications, which he has examined with the practical eye of a soldier. It may, therefore, be of general interest to record the opinions which seemed either certain or sufficiently probable to deserve statement and further examination in the light of the continued excavations. While I must be alone responsible for what is here said, and have expressed everything from my own point of view, I have the General's permission to state the opinions expressed by him; and I believe that he is in entire agreement with almost all that follows.

The line of the wall is admirably chosen, and in this respect it decidedly surpasses both the English and the German walls. Running from Carriden near Bo'ness westwards, it occupies the front of a ridge that bounds the low-lying Carse of Forth on the south, and commands a wide view to the north. In the central part it skirts in a similar position the valleys of the Bonny and of the Kelvin; and even where it crosses the watershed about Barr Hill (475 ft.) and Croy Hill (460 ft.) it always runs along the crest of a ridge stretching east and west. At Kirkintilloch it turns to cross the Kelvin valley; but even in the low ground it finds an almost continuous slight rise with a wide outlook to the north. For purposes of observation, of commanding the operations of an enemy from the north, of masking the operations of troops on the south of the wall, the line is selected with admirable skill. To this there is only one

exception. As it approaches the Clyde it runs along a low ridge which is dominated by a higher range of hills a little to the north. But for the mere purpose of defending the wall against actual attack, the General pointed out that it is far from being always well selected, and that the choice of ground and the method of fortification showed that mere considerations of military defensiveness were not the determining element, though they were doubtless a subsidiary element, in carrying out the work.

As a line of military defence against an attacking enemy the wall is in the first place far too long (36½ miles); and considering the small total number of Roman troops in Britain, this fact has all the more weight. Moreover it does not take the shortest course, and in various respects neglects obvious military considerations, on which it would need too much space to insist here. In several places the slope of the ground is actually (though only slightly) to the south. In some places, e.g., at Bear's Den, the line keeps 10 to 40 yards back from the top of a steep slope, leaving a decided rise between the supposed military defences and the slope, and allowing the enemy to climb up unseen and undisturbed, and form his line on the summit before he approaches the wall. Again, it is clear that the military strength of the wall was not considered to lie in the union of ditch and mound, for these in some places take different lines from each other. On the western side of Croy Hill the trench is cut in a deep natural ravine, while the mound runs near, but not close along, the top of the absolutely perpendicular southern edge of the ravine; and on the top of the hill the trench is separated by a very marked interval from the mound. Here the trench has no military value whatever. Finally, in the construction of the whole line actual defensive strength is deliberately sacrificed.

On the construction of the wall much light has been thrown by the sections cut under the superintendence of the Glasgow Society; many standing misconceptions have been cleared away, and several interesting results established with definite certainty. The wall, as a whole, consists of a deep fastigate trench on the north, backed by a *vallum* (which, as a rule, is 25 feet, or even more, distant from the nearer edge of the trench), with a road running behind the *vallum*. It was the regular rule of Roman military engineering to use the earth taken out of the trench for the construction of a *vallum* on the inside; and even such an excellent observer as General Roy supposed that the *vallum* of the Antonine Wall was constructed in this way. But the recent sections and measurements have demonstrated with absolute certainty that the earth from the trench was thrown up on the north side, forming a raised mound (noticed but left unexplained by older observers) on the outside. Now the missiles of the Romans were greatly dependent for effect on the height from which they descended on the enemy. Yet here their engineers have deliberately transgressed their ordinary rules of construction, with the result that they have raised the level of the ground which the enemy must occupy, and have thus deprived their own soldiers of an advantage so important as to be always a fundamental consideration in Roman military science. The inference is inevitable. The determining motive in the construction of the trench with the upcast of the earth from it on the north was not defensive strength against assailants, but some other consideration. Now let us glance at the *vallum*. It is built on a stone foundation, 14 feet in breadth (drained by cross channels with stone coverings at frequent intervals). The material is sods, which are piled in layers like courses of bricks. The width diminishes as the height increases, the ratio of inclination at each side being about one foot in every two feet of height. The reasoning of the Glasgow Committee shows that the maximum height cannot have been over 10 feet; and 8 is, as we may

add, a more probable height, giving for the *vallum* a width at the top of 6 feet. The aim in constructing such a *vallum* must have been defensive. The *vallum* is a work of great labour, intended to give the Roman soldiers an advantage in contending against assailants. Yet we have found that the aim in making the trench was not military defence against assailants, but that defensiveness was actually sacrificed in its construction. The contradiction can be explained in no other way than that the trench and the *vallum* are separate constructions serving different purposes; and hence we understand why they sometimes diverge so far from one another.

Let us now look at the third part of the line, viz., the road. After traversing the lines no doubt can be entertained that the road is an integral part of the whole work. It is, indeed, not possible now to trace its course throughout; but sufficient traces remain to justify this conclusion, and further to compel the inference that the road originally extended along the whole line. Even where it diverges from the line of the *vallum* (as, for example, on Barr Hill), it does so merely for the moment, with the object of taking the easier gradient at a steep place, while the *vallum* takes the stronger line over the crest of the hill. The road was obviously made to connect the forts which were built at intervals of three miles or less along the line of the wall, and in some cases it would appear that it led direct to the gates of these forts. Now the forts are indubitably connected in plan with the *vallum*, against which they rest, and which they use as their northern rampart (excepting the Peel at Kirkintilloch, which seems to have used the *vallum* as its southern rampart). We therefore are forced to the conclusion that *vallum*, forts, and road form connected parts of one design, and that the trench is constructed on a separate design.

The purpose of the Antonine Wall is conceived as follows by the General. He accepts the idea (suggested originally by Mr. Haverfield in connexion with the Wall of Hadrian) that the trench was the *Limes Romanus*. With the legionary's spade the Romans marked deep on the soil of Britain—*Hic Limes Romanus*. The upcast on the northern side makes the trench more marked and imposing (except in those occasional short pieces where the slope is southerly). The trench was sacred, and the genius of the land of Britain co-operated by means of the trench in separating the Roman from the barbarian. Such a line could not be determined by purely defensive considerations. It could not be sacred unless it respected existing rights and obligations. One tribe was in the Roman land, another tribe lay beyond it, and the *Limes* must comply with the recognized facts. Amid barbarous tribes in a sparsely peopled country these facts would naturally be rather elastic, but so far as they were agreed on they had to be respected. The line has all the appearance of being an ethnological as well as a geographical one, for the population of the level valleys adjoining it on the north would probably be different in character from those on the uplands to the south, while beyond the valleys of Forth and Kelvin the Highland mountains begin. The Romans, though bound to follow on the whole the lines of tribal division, ultimately determined for their own advantage which tribes they would conquer and incorporate and which they would leave out in the cold and in freedom; and there can be little doubt as to their motives in this selection. The case was not one where defence against attacking armies had to be made the main object. When a *Limes* was established, it was involved that the conquest of the ulterior lands was abandoned; and when aggression was not actually in progress no confederation of the northern tribes was possible. The pressing danger was a different one. The barren regions of the Highlands always tended to produce a

population larger than they could feed. The hungry surplus population has, throughout all history, nourished itself off other lands, and, first of all, off the country immediately to the south. In modern times it emigrates and settles; in older times it made short raids and plundered. The Roman Wall was the limit which the imperial officers set to the plundering raids of the northern tribes. Had they included the valleys of Forth and Kelvin, they might have found a shorter line, but not one so imposing, giving such wide prospect over the advance of any band of raiders, or so defensible against the kind of attacks which they had to apprehend, whose danger lay chiefly in concealment, not in strength. The line of the trench is not one such as would be drawn by a general like Agricola, who looked forward to conquering the north, with this as a basis of operations. The *Limes* was intended to be an absolute bar to intercourse: the Romans wished to have nothing to do with the ulterior barbarians, to leave them unmolested so long as they kept to their own land, but to slay them the moment they transgressed the sacred limit. Such were the motives in drawing the trench across from sea to sea on the commanding line which has been already described. W. M. RAMSAY.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 8th inst. the following, from various collections. Drawings: J. M. W. Turner, The Abbey Church, Bath, 58*l*. C. Fielding, A Scotch Lake Scene, with figures and cows, 73*l*. D. Cox, Powis Castle, 58*l*. B. Foster, A Woody River Scene, with sheep and dog, 90*l*. A. C. Gow, The First Provision Boat for the Besieged Town, 199*l*. P. De Wint, Bolton Abbey and Rectory, 252*l*. Sir J. Gilbert, Agincourt, 299*l*. Pictures: L. Alma Tadema, The Mirror, 252*l*. R. Bonheur, The Home in the Pyrenees, 945*l*. W. Mulready, The Origin of a Painter, 325*l*. The Carpenter's Shop, 157*l*. C. Stanfield, Isola Bella, Lago Maggiore, 262*l*. E. Verboeckhoven, A Landscape, with sheep and lambs, 132*l*. T. S. Cooper, A Landscape, with cows, 134*l*. Canterbury Meadows, with cow, goat, and sheep, 138*l*. H. Dawson, sen., St. Paul's from Southwark Bridge, 399*l*. J. W. Oakes, The Warren, 120*l*. Sir F. Leighton, Jezebel and Ahab, 120*l*.

Fine-Art Gossip.

THE Department of Greek and Roman Antiquities at the British Museum has lately obtained from Greece a fine sepulchral *stelé* of c. 400 B.C., carved in marble to represent, according to the inscription above the heads of the figures, Glycilla, a lady seated in a sort of throne and adjusting on her left wrist a bracelet of a bold cable pattern, which she seems to regard with satisfaction, as if it were a souvenir or recent gift; she has taken it from the casket her maid has brought forward for the purpose and now holds in one hand, raising the lid with the other. This sculpture is a capital instance of a good style, freely and yet finely and correctly carved; the draperies are excellently designed and well finished; the flesh is of the best quality, and, on the whole, the surface of the work is in exceptionally good condition. The lady's features have suffered most.

HAVING been found unsafe, owing to the manner in which it is worm-eaten, the roof of Arundel Church, one of the finest instances in oak of its kind, is about to be entirely restored in the same material, the sound timbers only being retained, and according to the ancient design. About twenty years ago Sir G. G. Scott caused this roof to be extensively repaired, when it was hoped that it would require no further attention for a long time.

THE Fine Art Society has appointed to-day

(Saturday) for private views of a series of drawings prepared by Mr. H. Thomson to illustrate the 'Ballad of Beau Brocade,' and a collection of landscapes and drawings of flowers in Japan made by Mr. Alfred Parsons. The public will be admitted on Monday next.

THE annual meeting of subscribers to the British School at Athens will be held at the rooms of the Society of Antiquaries next Wednesday. The Archbishop of Canterbury will take the chair.

THE family of the late Mr. Ralph Brocklebank, of Liverpool, have presented to the Walker Art Gallery in that town 'The Ruins of the Temple of the Sun at Baalbec,' painted by David Roberts, and 'In Time of War,' by Mr. Thomas Faed, R.A.

AN exhibition of water-colour drawings, executed by the artists of the archaeological survey of Egypt now being carried on under the auspices of the Egypt Exploration Fund, will be held at the house of the Marquis of Bute, 83, Eccleston Square, from to-day (Saturday) till Saturday next. The collection comprises sketches of various sites of historical interest in the provinces of Minieh and Assiut in Upper Egypt, a large number of facsimile drawings of wall-paintings in tombs of the ancient and middle kingdoms in the same province, as well as many architectural drawings from the tombs.

FATHER DELATRE has discovered at Carthage a wall about four mètres wide, entirely composed of ancient amphore placed close together, and all full of earth. Some of them bear inscriptions painted upon them with a brush, containing the names of Roman consuls. Amongst these are the names of C. Vibius Pansa and A. Hirtius, who were in office in the year 43 B.C.

M. CARTON, in excavating at Dugga, in Tunis, has brought to light a part of the ancient Roman city which occupied that site. A temple dedicated to Saturn, a theatre, and a private house have already been completely disinterred, together with a rich harvest of inscriptions. The temple of Jupiter is now being cleared out, and the works will continue in other portions of the city.

The *Journal des Arts* has published a list of the objects disposed of in the Spitzer sale and the prices they fetched.

THE Department of Greek and Roman Antiquities at the Louvre has been enriched by the addition of a considerable number of objects in bronze found during excavations in Algeria. The Oriental and Greek Department of the same museum has obtained a very rare piece of terra-cotta, being a rhython of two heads, dating from c. 600 B.C.

OUR Correspondent writes from Athens:—

"In Moschato, a spot between Athens and the Piræus, a splendid discovery has been made in the last few days of a wonderfully fine votive relief dating from the end of the fifth century. It is said to recall the workshops of the pupils of Phidias. According to the report of M. Dragatsis, the inspector of antiquities at the Piræus, it is dedicated to Hermes and the Nymphs. It is worked on both sides. On the one side are depicted six figures—the three nymphs, a bearded man (Achelous?), another bearded man, and a female figure which, to judge from her clothing, is intended for Artemis. On the other side an abduction is depicted. A young man designated by an inscription Echelos, the Eponymous of the Attic Deme of that name, is carrying off in a chariot a maiden, whom he holds in his arms, and who is designated Iasile. Hermes is in the act of stepping before the chariot, and obstructing the course of the horses. This is the first time the name Iasile has occurred, and the myth which the relief illustrates is unknown. The relief is not only remarkable as a work of art, but it may help us to determine more closely the Deme which lay between Athens and the Piræus. The relief has been placed in the Central Museum. From Delphi it is announced that a most interesting inscription, consisting of more than a hundred lines, has been found. It contains a list of the outgoings of the temple."

MUSIC

THE WEEK.

COVENT GARDEN OPERA.—'I Rantzau,' 'Les Huguenots,' 'Die Meistersinger.' ST. JAMES'S HALL.—Richter Concerts.

IT cannot be denied that Signor Mascagni's third opera, 'I Rantzau,' has been received with only moderate favour at all continental centres where it has been played, and it does not seem likely that the opinions of London musical amateurs will differ greatly from those on the other side of the Channel. And yet, if the score of the work be critically examined, it will probably be conceded that it displays an advance in freshness of style and diction on 'L'Amico Fritz,' and certainly on 'Cavalleria Rusticana.' But public taste ebbs and flows, and its direction just at present is in favour of stories for musical illustration which deal with the darker passions and experiences of humanity, leading up in every case to a tragic climax. The simple and the idyllic in subject-matter are, temporarily at least, out of fashion, and although Erckmann-Chatrin's 'Les deux Frères' is cast in a more serious mould than 'L'Ami Fritz,' there is the same flavour of bucolic life and domesticity, and, with one exception, the episodes in the tale as arranged for operatic purposes by Signori Targioni-Tozzetti and Menasci are not dramatic. The situation at the end of the third act, when Gianni, chastening his pride, goes to his brother's house at night, and after a hostile reception is bidden to enter, is very touching; but the fourth act is a complete anti-climax. With all this we discover in the music the dawn of what looks like genius of no mean order. Much of it may be crude, but it is not commonplace; and if our impression be correct, the constant changes of time measurement, rhythm, and tonality, and the employment of progressions which belong rather to the ancient ecclesiastical modes than to our modern major and minor scales, are due not, as some have imagined, to the composer's ambition to be original at any cost, but to the efforts of a mind teeming with fresh ideas to express itself in its own way. There is no sense of labour in the score of 'I Rantzau'; from first to last melody reigns supreme, though it may not be melody sliced out in eight-bar phrases. The hand that penned the opening choruses, at once lively and weird; the exquisite air for Luisa, "Fa che i pensieri non torinno"; the pathetic lament of Gianni, "Io che sognavo"; the lovely chorus in three parts for female voices at the opening of the third act; and Giorgio's wild and passionate outburst, "Quando vole vano," is not that of an ordinary musician. Very charming, too, is the love duet in the last act; and throughout the concerted music, whether for solo voices or chorus, shows remarkable fluency. In brief, Mascagni's latest work is one of exceptional promise, and comparing his career with that of Wagner, 'Cavalleria Rusticana' may be associated with 'Rienzi,' and 'I Rantzau' with 'Der Fliegende Holländer.' In other words, the first-named work displays brilliant use of accepted methods, but the latter shows the struggle for individuality of utterance—a struggle which, when the young composer secures a libretto commensurate

with the bent of his genius, will, it may be fairly hoped, result in the production of a work worthy to rank with the accepted masterpieces of the lyric stage. There was much to praise in the performance at Covent Garden yesterday week. Madame Melba did not represent in an ideal fashion the poor girl who, had not her father tardily repented, would have proved a rustic Juliet, but she sang well; and vocal even more than dramatic excellence was displayed by Signor Ancona, Signor De Lucia, Mr. David Bispham, M. Castelmarty, and Mlle. Bauermeister. Signor Mascagni again displayed his qualifications as a conductor, though it cannot be said that the general performance was without flaw, the most serious defect being in the episode in the second act where a "Kyrie Eleison" is interrupted by a ribald song by the rival family, whose house is only a few yards distant.

The performance of the first four acts of 'Les Huguenots' on Saturday was as noteworthy for the strength of the cast as that of two years ago, when Meyerbeer's masterpiece secured a new lease of popularity. Some of the performers were the same, notably M. Jean de Reszke (who was in finer voice than he has been for a considerable period), M. Édouard de Reszke, M. Lassalle, Madame Albani, and Mlle. Giulia Ravogli. Madame Sigrid Arnoldson's voice sounded very thin in the music of Marguerite de Valois, but Signor Ancona added to his unbroken list of successes as De Nevers, singing to perfection, and acting with much refinement. It should be noted that one or two passages usually omitted were restored, notably that in the third act where Marcel summons his Huguenot friends from the tavern to prevent the intended assassination of his master.

The performance of 'Die Meistersinger' on Wednesday had all the merits and most of the defects noticed in previous representations of Wagner's comic opera at Covent Garden. It was a treat to hear the melodious music warbled by such artists as M. Jean de Reszke, M. Lassalle, and Madame Albani. We still think M. Lassalle makes Hans Sachs rather too youthful and too refined, but in all other respects his embodiment is unsurpassable. Very great promise was shown by Mr. David Bispham as Beckmesser and Mr. Hedmond as David. Considering that they were playing their parts for the first time, they both did remarkably well, the chief fault being a tendency to exaggeration in acting. Beckmesser, with all his objectionable qualities, is not a clown, and David is something more than a school-boy. Considering the hard work of the season, the orchestra and chorus must be warmly commended for the manner in which they discharged their duties, and the small parts had all adequate representatives. There were anachronisms in the spectacle, chiefly in the concluding scenes in the second and third acts, but we are inclined to extenuate the errors, as there was so much that was admirable.

Although the series of Richter Concerts which concluded on Monday was not remarkable for the production of important new works, it has been artistically successful, and the final performance was in some respects the finest. The first part consisted entirely of Wagnerian selections, including

the 'Tannhäuser' Overture; "Elizabeth's Greeting" from the same work, sung by Madame Amy Sherwin; Pogner's address from the first act of 'Die Meistersinger,' delivered with fine emphasis by Mr. Andrew Black; and the final scene from 'Das Rheingold,' in which the vocalists already named were joined by Madame Minna Fischer, Miss Janson, and Mr. Edwin Wareham. As regards the performance of Beethoven's 'Choral' Symphony no words of praise could be excessive, speaking only with respect to the instrumental movements. The orchestra was under perfect control, and the Bonn master's music made, perhaps, even more effect than on any previous occasion in St. James's Hall. The chorus was also excellent, the sopranos maintaining accurate intonation even in the most trying passages.

CONCERTS AND RECITALS.

THURSDAY last week was, of course, a blank as regards concerts, but entertainments were resumed on Friday, the most noticeable being Sir Augustus Harris's penultimate operatic concert at St. James's Hall. As usual, the programme was lamentably disarranged, some artists who were announced not appearing at all, while others contributed items for which they were not set down. There is small cause for wonder that the audiences at these performances continue exceedingly small, for no one can say with safety beforehand what is likely to be heard. On the present occasion the newly formed orchestra rendered in highly creditable fashion Wagner's Prelude to 'Die Meistersinger' and Nicolai's Overture to 'The Merry Wives of Windsor.' Herr F. Korbay, the Hungarian composer, whose songs are rapidly and deservedly gaining popularity, accompanied two of them, which were sung with much effect by Miss Marie Breme. The remainder of the programme does not call for remark.

Among several performances on Monday afternoon was a pianoforte recital by Fräulein Caroline de Radio at the Steinway Hall. The youthful executant, who comes from Vienna, displayed a beautifully pure and singing tone in some quiet pieces by Schumann and Chopin, while she evinced much energy in the first-named composer's Sonata in a minor, Op. 22, and Liszt's transcription of Schubert's 'Erl King.' More than this it would be rash to say until Fräulein Radio has given further evidence of her ability. Vocal pieces were contributed with effect by Mlle. Saurimowicz, who has a mezzo-soprano organ of good quality.

Mr. Wilhelm Ganz's annual concert took place on Tuesday afternoon at the Grafton Galleries. Though there was nothing in the programme to demand criticism in detail, it consisted entirely of music of artistic calibre, both vocal and instrumental. Mr. Ganz was assisted by Mesdames Clara Butt, Marie Breme, Fanny Moody, and Minnie Tracey; and Messrs. Johannes Wolff, Kreuz, Hollman, Ben Davies, Oudin, Hirwen Jones, and Charles Manners.

Mlle. Rosa Olitzka gave her second concert on Wednesday evening at the Steinway Hall, when she was heard to advantage in an *aria* from 'Le Prophète,' and other items by Schubert, Schumann, and Goring Thomas. The young vocalist was assisted by Herr Plowitz, Mr. Desider Nemes, Mr. F. Buxbaum, and Mr. Arthur Wills.

Musical Gossip.

It will be seen from our calendar that three new productions are announced at Covent Garden next week. There will, however, be little cause for surprise if one or more of them is postponed or abandoned for the present season.

We have received the preliminary programme of the Norwich Festival, which takes place on October 3rd, 4th, 5th, and 6th next. It contains no information beyond that already given, except that M. Paderewski, in addition to his new Polish Fantasia, will play pieces by Chopin and Liszt at the Wednesday evening concert.

FRAU TERESA MALTEN has just celebrated at Dresden the twentieth anniversary of her *début* as an artist. She chose for the occasion Herr Karl von Kaskel's opera 'Hochzeitmorgen,' which has been very favourably received. The composer was a pupil of the esteemed conductor Herr Wüllner.

At the age of eighty-two Mr. Henry Fowler Broadwood expired at Horsham last Saturday morning. He became a partner in the firm in 1836, and was the third in descent as a maker and improver of the pianoforte. He inherited in full measure the ability of his father and grandfather, and it is entirely owing to his ceaseless activity and scientific knowledge that Broadwood's pianofortes have maintained their position to the present day in spite of the formidable rivalry of French, German, and American manufacturers. In private life Mr. Broadwood was very retiring, but to the last he kept himself well informed as to what was being done in musical circles. This is not the place in which to discuss the special qualities and merits of the Broadwood pianos; enough that to the deceased gentleman we are largely indebted for the high position still maintained in this country in the construction of the most popular instrument ever invented.

PERFORMANCES NEXT WEEK.

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| MON. | Mr. Lawrence Kellie's Concert in aid of the Victoria Relief Fund, 3, St. James's Hall. |
| — | Miss Ellen Chambers's Concert, 3, Colliard & Colliard's Rooms. |
| — | Covent Garden Opera, 8, 'Roméo et Juliette.' |
| TUES. | Herr Curt Schulz's Concert, 3, Colliard & Colliard's Rooms. |
| — | Covent Garden Opera, 8, 'Amy Robarts.' |
| — | Covent Garden Opera, 7.30, 'Siegfried.' |
| THURS. | Sir Augustus Harris's Concert in aid of the Victoria Fund, 3, St. James's Hall. |
| — | Covent Garden Opera, 8, 'The Valued Prophet.' |
| FRI. | Covent Garden Opera, 8, 'La Damnation de Faust.' |
| SAT. | Special performance of 'The Golden Legend,' 3, Crystal Palace. |
| SUN. | Concert and performance of Mozart's 'Cosi fan tutte' by the London Academy of Music, 8, St. George's Hall. |
| — | Covent Garden Opera. |

DRAMA

THE WEEK.

DRURY LANE.—Representations of the Comédie Française.

'LA REINE JUANA' of M. Parodi is a sombre, powerful, and somewhat gloomy play of a kind of which in modern days the Théâtre Français has had a virtual monopoly. Historical in a portion of its basis, and romantic in treatment, it might, but for the absence of any illicit love, have passed for an early work of Alexandre Dumas, and might easily have won the noisily expressed suffrages of the *bousingots* of the year 1830. Its plot covers a portion of the same scene and period as Hugo's 'Hernani,' with which it is natural to compare it, and the Emperor Charles V. plays a conspicuous part in both plays. What commends it specially to the French public, and what detracts from its popularity here, is its rhymed verse, which is excellent, if somewhat elaborate in character. For the rest, no attempt is made to observe the unity of time to which French tragic writers ordinarily conform, the period over which the action extends being near half a century, and the action beginning with the grandfather to end with the grandchild, then a man of mature years. The liberties taken with history will be lightly passed over, in England at least. These are none the less considerable. A man of timorous spirit might have hesitated before pre-

sending as a species of patricide the famous consort of Isabella la Católica, and the Emperor Charles conniving at the imprisonment of his mother, whose name, upon the acts referring to Castille, was constantly associated with his. M. Parodi has also the hardihood to represent the insanity of Juana as feigned by her enemies for the purpose of keeping her immured in Tordesillas, and preventing her from exercising her authority in Castille. That Juana was crazy all authorities assert, and Henry VII. of England referred to it in his famous and somewhat bewildering demand for her hand. One more piece of boldness has to be chronicled. On her death-bed Juana is visited by the emperor, who, conscious that the sceptre is passing from her, seeks to be reconciled. Juana remains as inexorable to his entreaties for pardon as she was previously to his request that she would abdicate. Not wholly without cause, she regards him as a moral monster, and menaces him with a maternal malediction. Charles, now thoroughly cowed, accepts her terms, which are that he shall resign his empire and retire into a convent. It is at least true that the death of Juana and the abdication of Charles all but synchronized. But little lightened is this grim piece by some love passages between Don Arias, the son of the Marquis de Denia, practically the queen's gaoler, and Doña Floresta, who is sister of her arch-defender Don Juan. Some theatrical situations are evoked, but the whole is spectacular rather than impressive or dramatic. It bears some resemblance to 'The Abbot' of Scott, to which, however, it is in all respects inferior. The triumph of the representation belongs to Mlle. Dudley, whose presence and diction are alike admirable.

A Doña Sol more inspired than that of Mlle. Bartet has been seen, but scarcely one more tender, more seductive, and more sweet. The early scenes between her and Hernani were played in brilliantly effective style, and the later scenes were delightful in beauty and pathos. Nothing this charming actress has done has conveyed a higher notion of her powers, and the murmurs of her caressing voice linger on the ears. M. Mounet-Sully, who has

Mellowed his pipe and softened every note, also plays his best as Hernani, of which he gives a fine reading. His figure is once more splendidly picturesque, and his manner when in the presence of the king he stands at bay between his two enemies, Ruy Gomez and the king, and again when he claims in the fourth act his share in the punishment to be accorded the nobles, dwells in the memory, and is, in fact, as large and real as it can be. The Ruy Gomez of M. Silvain was impressive, and the Don Carlos (Charles V.) of M. Le Bargy was also a fine piece of acting. In addition to these pieces 'L'Avare' of Molière has been given, with M. Coquelin cadet as Harpagon.

Dramatic Gossip.

AMONG the promised novelties of which the change of programme at Drury Lane has deprived the London public are 'La Mégère Apprivoisée,' an adaptation by M. Paul Delair of 'The Taming of the Shrew'; 'Griselidis,' a *mystère* of MM.

Armand Sylvestre and Eugène Morand; and 'La Fille de Roland' of M. H. de Bornier. Many pieces of the classic repertory which have not been seen in London have been withheld.

MR. IRVING revived at the Lyceum 'King Henry VIII.' on Monday, reappearing as Cardinal Wolsey. Mr. F. Cooper replaced Mr. Forbes Robertson as Buckingham, and Miss Genevieve Ward, Miss Terry as Queen Katherine.

MR. TOOLE's season was prolonged until last night, when 'Walker, London,' and 'Paul Pry' were given for the last time. The Garrick Theatre also closed on Friday. Performances at the Court Theatre were arrested last Saturday. The winter season will begin at the Court in September with an adaptation of the Parisian whimsicality 'Champignol malgré lui.'

MR. HERBERT WARING made on Tuesday, at the Opera Comique, his long-promised appearance as Shylock, of which character he gave a powerful and not wholly uninspired reading. The Portia was Miss Verne.

THE thirteenth performance of the Independent Theatre was given on Monday afternoon at St. George's Hall. The most ambitious item in this consisted of 'Dante,' announced as an idyl, by G. H. R. Dabbs and Edward Righton. It shows the death of Dante in poverty and exile, cheered to the last by the spirit of Beatrice, which, like Urania with Milton, visits his "slumbers nightly" and still "governs" and even dictates his "song." Mr. Vezin played Dante, and Miss Laura Johnson, Beatrice. The whole was creditable in workmanship, but lacking in inspiration. 'The Cradle,' a "domestic incident," translated by Mr. Teixeira de Mattos from the Flemish, is trivial. 'Jerry Builder Solness,' a parody by Mrs. Hugh Bell of Ibsen's 'Master Builder,' is more ingenious and less stupid than such things ordinarily are, but revealed no special quality. It was well acted by Mr. James Welch (Solness), Mrs. Edmund Phelps (Mrs. Solness), and Miss Violet Vanbrugh (Hilda).

'THE HUNCHBACK' was revived for one week on Tuesday last at Daly's Theatre, Miss Rehan appearing as Julia, Mr. Arthur Bouchier as Sir Thomas Clifford, Mr. George Clarke as Master Walter, Mr. Creston Clarke as Modus, and Miss Irving as Helen. Miss Rehan gave the lighter scenes with her customary vivacity, and in the stronger scenes showed through her somewhat mannered style some genuine intensity. Mr. Bouchier was seen to some advantage, and Mr. George Clarke created a more favourable impression than in Petruccio.

Two not very important novelties were produced on Tuesday afternoon at the Strand Theatre. 'Parallel Attacks,' by Mr. Frederick James, is a not unpleasant sketch of modern manners. 'Midgelet; or, a Day up the River,' calls for no notice.

'ST. RONAN'S WELL,' adapted from Scott by MESSRS. Robert Davey and W. H. Pollock, first produced at the Trafalgar Square Theatre on the afternoon of June 12th, has been brought out with a view to a run at the Royalty Theatre. It has undergone much compression, and is the better therefor. Miss Annie Rose resumes the part of the heroine.

MESSRS. LONGMAN have in the press a translation, by Mr. W. Wilson, of Björnson's play 'Pastor Lang.'

TO CORRESPONDENTS.—R. D.—B. & Co.—W. S.—E. F.—H. S.—received.

No notice can be taken of anonymous communications.

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